

VOL. VIII. No. 45.

Spokane
Public Library

SEPTEMBER 1928.

RESTRICTED

APOLLO



A JOURNAL OF THE ARTS

MONTHLY, HALF-A-CROWN net

EDITORIAL OFFICES: 6 ROBERT STREET, ADELPHI, LONDON, W.C.2

PUBLISHED BY THE APOLLO PRESS, LIMITED, 6 ROBERT STREET, ADELPHI, LONDON, W.C.2

Advertisements

KNOEDLER

**M. KNOEDLER
& CO.**

PICTURES *by* OLD & MODERN MASTERS

**15. OLD BOND ST.
LONDON
W.1.**

**PARIS
17 PLACE VENDÔME**

**NEW YORK
14 EAST 57th STREET**

APOLLO

A JOURNAL OF THE ARTS

VOL. 8.



NO. 45.

SEPTEMBER

1928

LONDON

THE APOLLO PRESS LIMITED

SIX ROBERT STREET ADELPHI-

APOLLO

A JOURNAL OF THE ARTS

Vol. VIII. No. 45

CONTENTS

September 1928

	PAGE
Mr. John Roberts' Collection of Pictures. By WILLIAM GIBSON	113
Later Italian Maiolica—I. By W. B. HONEY	119
Frank Dobson: Carver and Modeller. By KINETON PARKES	126
Some Frankish Rings. By C. C. OMAN	133
The Beauty of Old Instruments. By H. E. WORTHAM	136
The Henry Brown Collection of English Glass—I. The Preference for Balusters. By W. A. THORPE ..	141
Letter from Paris. By ANDRÉ SALMON	148
Letter from Berlin. By OSCAR BIE	152
Book Reviews	154
Etchings of the Day	161
Art News and Notes. By HERBERT FURST	164

LIST OF FULL-PAGE COLOUR PLATES

Horsemen and Cattle, with a Distant View of Dordrecht. By CUYP	<i>Frontispiece</i>
Landscape. By HOBBEEMA	<i>To face page 118</i>
Magnolia. By AUGUSTUS JOHN, A.R.A.	<i>To face page 126</i>
Man-of-War Saluting. By VAN DE CAPELLE	<i>To face page 134</i>
The McNab. By SIR HENRY RAEBURN, R.A.	<i>To face page 140</i>
Portrait of Balthasar Coymans. } Portrait of Wife of Balthasar Coymans. }	By FRANZ HALS <i>Between pages 152 and 153</i>
A Savant with the Bust of Homer. By REMBRANDT	<i>To face page 156</i>

The Editor does not hold himself responsible for damage to MSS. and Photos, though every care will be taken.

EDITORIAL AND PUBLISHING OFFICES : 6 ROBERT STREET, ADELPHI, LONDON, W.C.2.

Telephone: Gerrard 5477.

APOLLO IS PUBLISHED AT TWO SHILLINGS AND SIXPENCE NET. ANNUAL SUBSCRIPTION,
THIRTY-TWO SHILLINGS, Post Free, in the United Kingdom and Canada, THIRTY-FIVE SHILLINGS
to all other Countries.

Obtainable at all Bookstalls in the United Kingdom.

AMSTERDAM: J. G. Robbers, Singel 151-153.

BERLIN: Messrs. Reuss & Pollack, Kurfürstendamm, 220, W. 15.

STOCKHOLM: Messrs. Fritzes Hofbokhandel.

PARIS: W. H. Smith & Son, Rue de Rivoli.

OSLO: Sverre Mortensen.

APOLLO is registered for transmission to Canada and Newfoundland at the Magazine rate of postage.

Entered as Second Class Matter May 26th, 1898, at the Post Office at New York, N.Y.



MR. JOHN ROBARTS' COLLECTION OF PICTURES

By WILLIAM GIBSON

THE chief glory of Mr. John Robarts' collection lies in the sea and landscape pieces by Cuyp. This is no mean praise in a collection which includes many pictures praised as among their authors' greatest by Smith, a dealer and lexicographer whose discernment is still held in high esteem by critics. Perhaps it is fitting that this should be so as the greater part of the collection is of Dutch pictures, and Cuyp was in one sense the greatest of the Dutch landscapists. The aim which they all had in common was the expression of their reactions to nature as opposed to their reactions to anything else, formal relationships for example; and this aim Cuyp accomplished more perfectly and more consistently than did anyone else.

In his large "View on the Maas,"* Cuyp has set himself to express his reactions to nature, and to do so he has concentrated on painting the atmosphere as the most impressive quality of nature in the scene. One only realizes how wonderfully he has painted it when one has placed the picture in its position in the history of art and can see how far he has travelled from the accepted methods in realizing his aim.

Cuyp never achieves all the statements of subtle atmospheric conditions which one

* To be reproduced in colour in the October issue.



VIEW IN AMSTERDAM

By Van der Heyden

out of the mist and how perfectly controlled are his statements of even such difficult colours as red.

But although a great picture the "View on the Maas" is no better than many similar pictures by Cuyp; indeed it lacks the brilliance of some, though this may be due to rubbing.

In his *catalogue raisonné* of Dutch painters, de Groot wrote: "In the collections that are less well known, in England and more recently in America also, Cuyp appears in a very different light. His golden landscapes, flooded with sunshine and full of air, there draw all eyes." The large painting of "Horsemen and Cattle with a Distant View of Dordrecht"* is some such instance as De Groot had in mind. In it Cuyp is at his best, and Cuyp's best is so good that it always takes one with a shock of surprise at the very goodness of it.

* Reproduced in colour, as frontispiece.

finds in Turner; but just as the Dutch landscape school were pioneers in the evolution of the means to express a new purpose, so Cuyp as the greatest of them in this respect put implements already partly suited to his purpose into Turner's hands. The class of Cuyp to which this "View" belongs always suggests the parent of Turner's work. And Cuyp has that amazing talent of the Dutch, the understanding of tone values. Notice how his ships come in and



GROUP OF CATTLE

By A. Cuyp

This landscape is not only "flooded with sunshine and full of air," but it combines its air and sunshine with a monumental massiveness of design. It is this combination in Cuyp which is so impressive, and it is a combination which Turner could not achieve because it implies a sense of structure which he lacked. Indeed the power to build firmly and the power to express atmosphere rarely go hand in hand, though Cuyp had both to a high degree. No one has constructed the forms of cattle better than he did; his ability to express atmosphere we have already seen.

In the foreground near the reclining shepherd is a large dock plant which seems to militate against the naturalness of the scene, though it suits well enough its monumental quality. Its strange cabbage-like form appears in many of Cuyp's pictures as it does in many of his contemporary Claude's. It is really

a relic of a landscape art which had other aims than that of expressing nature. The group of cattle grazing on the right, illustrated above, gives a better idea of Cuyp's close and loving attention to natural effects. Out of this attention comes that intense feeling of intimacy which pervades this passage. In spite of all the grandeur of form and light in the picture, here we have the Dutch painter's love of nature at her least pretentious.

There are also two companion pieces by Cuyp of groups of cattle. That illustrated with this article has a particularly arresting design. The forms of the cattle stretched out in a single line are emphasized by the low viewpoint which throws them against a background of stormy sky. The device is similar to that often used by Paul Potter, but the picture has a subtlety of lighting which is never present in the latter artist's work. The play of the

Mr. John Robarts' Collection of Pictures

light on the animals and the luminous cloudy sky are wonderful pieces of observation. On the other hand, there are two curious features in the picture. The painting of the cattle is unusually rough and thick for Cuyp, and for once his sense of form has relatively failed him. The cow next but one from the right, and the neck of that on the left which is twisted to the right, are poorly constructed. However,

Rome. He was renowned for his figure painting, and it was the custom of many of the landscape painters to employ him in painting figures in their pictures. He was frequently so employed by Wouwermans and Wijnants, for example, but very rarely by Hobbema.

Otherwise the picture is a good example of Hobbema's power of expressing the play of sunlight through foliage. The key is low,



THE TROJAN WOMEN SETTING FIRE TO THE GREEK SHIPS

By Claude Lorrain

this is perhaps to be hypercritical, and again the design and the lighting make a striking whole.

Two other Dutch landscape painters, either represented by one picture, are Meindert Hobbema and Jan Wijnants.

The Hobbema shows a party of peasants in a cart.* The peasants are the least satisfactory part of the picture. They are the work of a native of Frankfurt, Lingelbach, who worked and died at Amsterdam. He is chiefly known for pictures of Italian seaports embellished with monuments and statues, a taste for which he developed in a six years' visit to

partly because this side of landscape painting was still in an early stage, partly through the darkening effect of time. The green glazes have become more transparent, so that the brown underpainting shows more strongly through them now than when the picture left the artist's studio.

In the Wijnants' "Landscape with a Hawking Party," which is signed and dated 1666, the figures are also by Lingelbach, but the landscape is exceptionally good.* This is one of the pictures referred to as drawing Smith's praise as "an example of the choicest

* Reproduced in colour, facing page 118

* Reproduced, page 118

Apollo: A Journal of the Arts

quality." The praise is well deserved. There is none of the polish and mechanical quality which are usually to be found in Wijnants; instead there are real observation and feeling. It is the work of a lesser Dutch painter actuated by the same desire to express nature which we have already seen actuating a great one.

There is also a picture by a Dutch artist who, if he cannot accurately be described as a landscape painter, is at any rate closely allied to one.* He is Jan van der Heyden, praised

pleasantly grouped and related together. In Mr. Robarts' picture this quality is much in evidence, the buildings and their reflections forming a very interesting pattern.

It has often been noted with surprise that when Van der Heyden came later to paint landscapes he failed over the forms of trees in spite of all his power in painting bricks. It has even been suggested that he painted the former before the latter just because they are less well done. But painting bricks,



LANDSCAPE

By J. Ruysdael

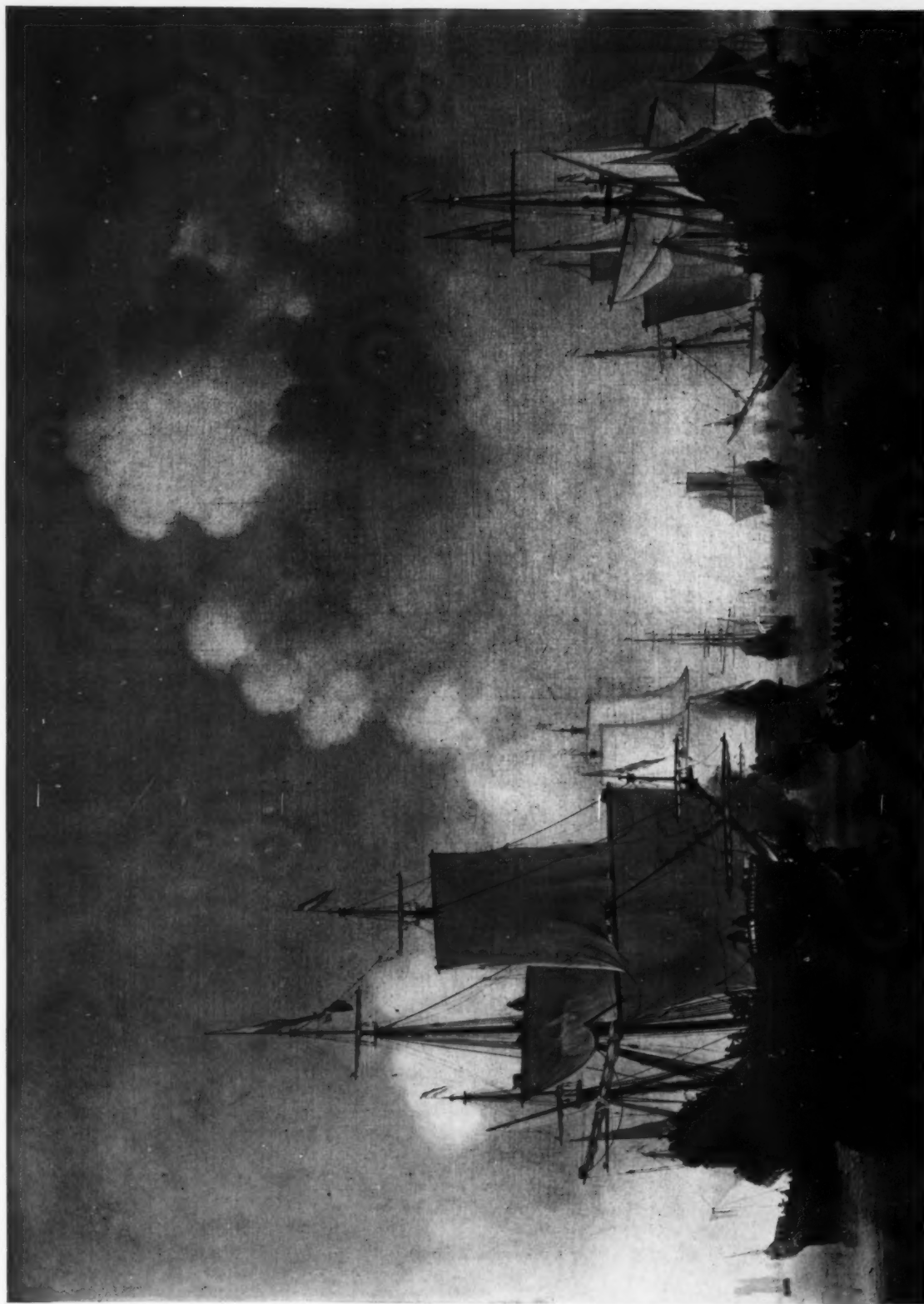
by Houbraken for his ability to paint every brick and mortar-filled crevice. The description sounds rather horrible, and it is hardly lessened when the critic goes on to explain that Van der Heyden could at the same time keep his bricks in perfect proportion to the size of his buildings, abnormal gift though it may be as he claims. But Houbraken finally adds that his artist also so handled the whole that the charm was not lost when viewed from a distance. Here perhaps we have a description of Van der Heyden's chief claim to our attention. Often his buildings are very

however precisely and in proportion, is not the same thing as painting complex tree-forms. To do the latter one must understand the fundamental structure, and I am not at all sure that that is necessary for the painting of a wall of bricks.

Another fine picture* in the collection is the seascape by Willem van de Velde the younger, who was the elder brother of the landscape painter Adriaen. He is one of the painters referred to by Ruskin in his introduction to "Modern Painters" under the generic title of "The various Van somethings

* Reproduced, page 113

* Reproduced, page 117



SEASCAPE

Ey Willem van de Velde



OLD WOMAN WITH SPINNING WHEEL

By Nicolaes Maes

and Back somethings who have libelled the sea," against whom his more especial and malignant attack was to be directed.

Here as usual Ruskin is right in his statement of what the artist has not done, if one understands libelling the sea as meaning not interpreting the sea. But as usual he is wrong in his appreciation, for he has failed to understand what the picture is about.

"This capital production may justly be cited as one of the master's finest works" is Smith's description of Mr. Robarts' picture, and it may be taken as showing very clearly what Van de Velde's painting is about, that it is primarily about ships, secondarily about the atmosphere, and only incidentally about the sea at all. In his art Willem van de Velde expresses the character of ships and that character he conveys to us in the beautiful, grey tones of a light, but cloudy day. To this end he devotes astonishing powers in the manipulation of paint and beautiful surfaces.

Mr. Robarts has another Van something, this time a Jan van de Cappelle. He painted a number of landscapes, among them an excellent "Winter Landscape" in Sir Herbert Cook's collection at Richmond, but

his fame chiefly rests on such seapieces as Mr. Robarts' "Man-of-War Saluting" (reproduced here in colour facing page 134). This picture is richer in colour than Willem van de Velde's, but it has something of the same beauty of paint and surface. It is pictures of this standard which place Van de Cappelle in the front rank of Dutch painters of ships, a position which is surprising in consideration of the fact that Van de Cappelle's business was not painting, but dyeing. He was a rich manufacturer who painted as a hobby the scenes which he saw on his yachting excursions. The circumstances seem scarcely favourable to the production of work which will hold its own with the best of professional artists, but before such a picture as Mr. Robarts' there is no denying Van de Cappelle's eminence among his fellows.

The painters of "interiors" have also not been neglected, though they are not to be seen at the same high level of attainment reached by the sea and landscape painters in their works in this collection. There are pictures by Nicolaes Maes,* Jan Steen and Adriaen van

* Reproduced above.



LANDSCAPE WITH A HAWKING PARTY

By J. Wijnants



Mr. John Robarts' Collection of Pictures

Ostade. The last, a picture of an old gentleman in plum-colour reading, is interesting in its emphasis of flat pattern at the expense of three-dimensional design. This is the usual method in De Hooch, but is unusual in Ostade. It was possibly a result of the Chinese influences which were introduced into Dutch painting through the influence of Chinese design on the manufactory of Delft ware. The patterning of the leaves through the window is an effect to be found, but less insisted on, in other pictures by this artist and more emphatically in the later pictures of Metsu.

Attention may also be drawn to a little picture of two figures by Gonzales Coques.* Coques was a painter of Antwerp and the pupil of Pieter Breughel the third. We are told, however, that he developed an enthusiasm for Van Dyck and under that influence came to paint pictures with much of the grace of his model on a smaller scale. What Van Dyck's example really led to was that Coques came to paint with

* Reproduced on this page.



PORTRAIT GROUP

By Gonzales Coques

more airs and graces, in a more Italianate fashion than his fellows. But this never led in his case to the unpleasantness of such an Italianate painter as say Van der Werff, who in his attempts at refinement and grace only succeeds in being sticky and cloying. Coques' painting has a real charm in which there is nothing cloying or sticky. His pictures are relatively few, and a good example such as Mr. Robarts' is worth consideration even among its greater companions as one of the rare examples of a Netherlandish painter attempting something of the graces of Italy and succeeding in pro-

ducing a picture of delightful delicacy and charm.

Among the other pictures is a magnificent Claude sea-piece. It must be left for the illustration to speak for itself, the length of the review necessarily limiting it to a consideration of the Netherlandish section. Even so a Boland a Rubens must be omitted though neither shows the artist at his best.

LATER ITALIAN MAIOLICA—I

By W. B. HONEY

THE neglect and familiar disparagement of the maiolica of the seventeenth and eighteenth centuries are hard to understand in view of the growth of interest in Italian painting of the same period. Pictorial art, it is at last granted, did not die with the end of the *cinquecento*; it adopted new forms. So too with the art of the pottery

painter. It is true that the advent of Chinese porcelain directed the favours of rich patrons into another channel; but it may be claimed on the other hand that the new and simpler modes adopted in pottery were better suited to the medium than the elaborate pictorial manner of the middle and later sixteenth century: they have in fact, in addition, the æsthetic interest



FIG. I. TAZZA-DISH, painted in colours; depth 8½ in.
URBINO; early seventeenth century
Victoria and Albert Museum

them. The earlier history of maiolica, properly understood, repeatedly shows a fashionable style quickly copied at factory after factory in works that differ in little but the mannerisms and varying ability of the painters. Thus the so-called Urbino style, known as *istoriato*, of covering the entire surface of a piece with a single painted subject was undoubtedly adopted also at Faenza and Venice, and probably elsewhere, as well as at Castel Durante, where it was actually created. Factory marks are of course of the greatest rarity; but it is certain that much of the so-called Urbino was not made there. Again, in the period immediately before that covered in these notes, the decoration of grotesques on a white ground in the manner of Raphael's *Loggie* frescoes, which was first applied to pottery at the Fontana factory, was soon imitated elsewhere and could never have been the exclusive property of Urbino. This purely decorative style marked the first breakaway from the *istoriato* painting of the mid-sixteenth century (the first examples seem to date from about 1560) and it continued in vogue for a long time. Seventeenth-century versions commonly show much less of the "classical"

so commonly possessed in the sketch but somehow lacking in the "finished" picture.

But if appreciation is backward, knowledge of the factories and their work is still farther to seek. By the customary haphazard attributions nearly all the Italian enamelled pottery of the seventeenth century is supposed to have been made at Savona, whilst of that of the eighteenth, Castelli alone enjoys any sort of international fame. It will perhaps surprise many to learn that factories at Faenza, Deruta, Pesaro, Castel Durante (renamed Urbania in 1635), Urbino, and Venice all continued to produce pottery until well into the eighteenth century; but to identify their work and distinguish it from that of many newer establishments is no easy matter. It is certain at all events that they did not continue to work in the sixteenth-century styles popularly associated with

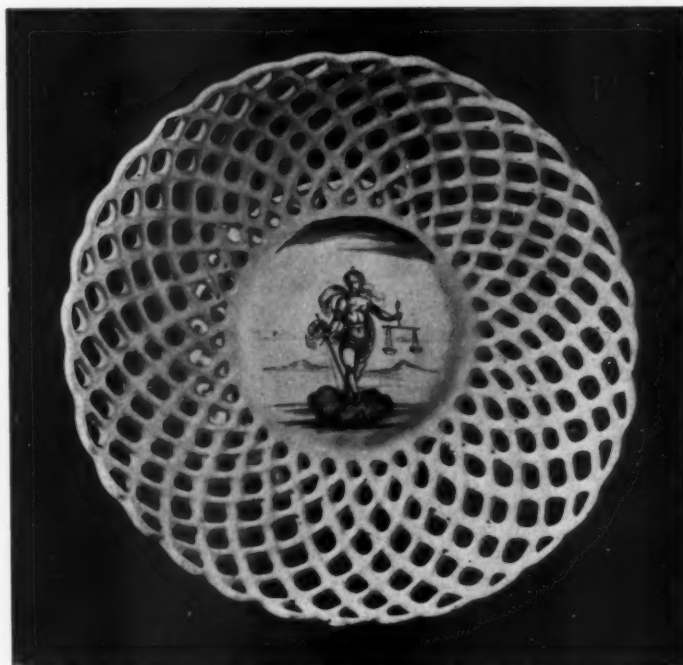


FIG. II. TAZZA-DISH, painted in blue and yellow; depth 10½ in.
FAENZA; middle of seventeenth century
Victoria and Albert Museum

Later Italian Maiolica—I

spirit, with a greater fluency and a more rapid movement that are entirely in keeping with the Baroque tendencies. Amongst the few documents for the seventeenth-century versions is a large dish, at present lent to the Victoria and Albert Museum by Lieut.-Colonel K. Dingwall, which is painted in the middle with the "Fall" and has a wide border of grotesques bearing the inscription "Alma Roma, 1623." Other rather earlier inscriptions on similar pieces refer to artists from Castel Durante working in Rome. An inkstand at South Kensington also has the word "Faenza" and the date 1651. The colouring of the specimen in Fig. I, however, shows it to be an Urbino specimen, probably from the Patanazzi factory; other variants of the style were doubtless introduced all over Italy. Collectors will be aware how close to the type the "Dutch Urbino" sometimes comes, but there we often find the borders of grotesques enclosing views of churches of definitely northern type, as well as *putti* that recall the art of Rembrandt.

The reaction against the practice of completely covering the white surface was probably



FIG. III. DISH, painted in blue and yellow
Mucius Scaevola before King Porsenna
Mark V. AF(?) in monogram; depth 11½ in.
FAENZA; middle of seventeenth century

Mr. W. Ridout's collection



FIG. IV. TAZZA-DISH, painted in blue and yellow; depth 10½ in.
FAENZA; dated 1631

Mr. W. Ridout's collection

stimulated by the vogue of white Chinese porcelain which found its first imitation in Europe in the "Medici porcelain" of precisely this period. The white tin-enamel was in the later Urbino allowed to be seen once more. The movement was carried a stage farther in one of the most charming of all seventeenth-century Italian types (here illustrated in Figs. II, III, IV, and V). Occasionally pieces were left entirely without painting, giving stress to many simple and graceful forms. Plates and dishes had their rims pierced with open-work or moulded with fluting or simple reliefs and the like. The enamel itself was applied in a generous covering, and in the best examples was never surpassed (except perhaps in the Moustiers wares) for a delicious milky whiteness. The free and surprisingly "modern" drawing was often of very high merit, showing a sensitive feeling for broken line and bold wash in a manner that recalls in a remarkable way that of Tiepolo half a century



FIG. V.
EWER AND BASIN
painted in blue and
yellow
Basin, depth 10½ in.
Ewer, height 9½ in.
FAENZA or SAVONA;
middle of seventeenth
century
*Victoria and Albert
Museum*



FIG. VI.
PLATE, painted in
blue; depth 9 in.
SAVONA; late seven-
teenth century
*Victoria and Albert
Museum*

Later Italian Maiolica—I

later. Something of its quality is unfortunately lost in translation of its blue and orange into black and white. This blue and yellow style was probably practised at several factories. Documentary pieces exist for Savona, Deruta,

sixteenth-century artist. The date on the similar dish in Fig. IV (1631) is sufficient to refute the argument.

The influence of Chinese porcelain, again, accounts for the vogue of pieces painted only



FIG. VII. DISH, painted in colours; depth 16½ in. SAVONA; seventeenth century

Mr. W. Ridout's collection

and Faenza, but the last-named seems to have been the leading centre, with a large export trade. Certain pieces in this style, bearing a monogram which occurs on the dish in Fig. III, and is perhaps to be read as "V. AF" have been ascribed on altogether insufficient grounds to Maestro Virgilio of Faenza, a

in blue. The gay polychrome of the earlier drug-pots gave place to the sober charm of a well-known class with decoration in blue and black on a creamy enamel of remarkable smoothness. These, too, were probably made at Faenza in the late seventeenth century, though of this we have no positive proof.

Apollo: A Journal of the Arts

Blue-and-white was especially well done at Savona and the neighbouring cities in Liguria. We are on firmer ground in identifying much of this "Savona": the mark of a five-pointed star or pentacle (the so-called Solomon's Seal), with an S, sometimes GS, is almost certainly that of Girolamo Salomini

place near by, is uncertain. There is no sure record of a Genoa factory in the later time. Fig. VI shows an example in the Ligurian style, a charming sketch of a kind found on pieces marked with the shield. But it is actually marked with a crown and the letters BC, a mark claimed for Naples, though without



FIG. VIII. TRAY, painted in colours; width 13 in. VENICE; late seventeenth century.

Mr. W. Ridout's collection

of Savona, whilst the crowned shield of arms of the town, sketchily rendered and hardly recognizable, is believed to be that of the Guidobono family, who owned a pottery there in the later seventeenth and early eighteenth centuries. Whether another common mark, the lighthouse of Genoa, again very roughly drawn, indicates a factory in that city or in the neighbouring Savona, or perhaps some other

much reason. French influences account for some patterns of *lambrequins* on marked Savona pieces; and another characteristic Savona type, not illustrated, has an effective decoration in blue, brown and orange with stylized figures and straggling festoons which was probably suggested by Delft examples. Fig. VII shows a superb example in still another Savona style, in olive green, orange, lemon yellow and blue,

Later Italian Maiolica—I

which shows some resemblance to that of Talavera in Spain.

Two other seventeenth-century centres of manufacture deserve mention here. The wares

may well find a comparable spirit in their brutal vigour. Inscribed and dated pieces prove their origin. At Candiana, near Padua, were made those exact copies in maiolica of the



FIG. IX. PLATE, painted in colours. Mark AF in monogram, and two anchors; depth 10 in. VENICE; late seventeenth or early eighteenth century.

Mr. W. Ridout's collection

made in the Tuscan village of Montelupo are commonly dismissed as marking the lowest degradation of the art of maiolica, and one certainly cannot look to them for academic refinements. But the collector of the nearly contemporary blue-dash chargers of Bristol

Turkish (so-called Rhodian) wares that have sometimes been mistaken for their originals: other rarer types produced at the town have lately been identified by Mr. Bernard Rackham.

The pictorial style of painting in colours returned to favour towards the close of the

seventeenth century in a most attractive family of plates and dishes, by tradition made at Venice, and represented here in Figs. VIII, IX, and X. Though many of these bear a mark of AF in monogram, a crowned Maltese cross, and crossed palm branches, they have for long been ascribed to the factory established at Venice in 1753 by one Bertolini. The moulded borders (such as that in Fig. VIII) are clearly in late seventeenth-century style, however, and the attribution to Bertolini is almost certainly mistaken. The reason



FIG. X. PLATE, painted in colours. Mark AF in monogram between palm branches, below a crowned Maltese cross; depth 12½ in. VENICE; late seventeenth or early eighteenth century

Victoria and Albert Museum

for believing them to be of Venetian origin was perhaps the occasional inclusion of two anchors in the mark (an anchor was the mark of some Venice porcelain much later), or the pale blue (*smaltino*) ground sometimes seen; but neither is conclusive proof. In any case they form a very beautiful class well worthy of comparison with some of the best maiolica of the earlier time. In addition to the attraction of ingenious design and cool fresh colour they were potted with unusual care and delicacy, and fired to unusual hardness.

(A further article will deal with Castelli and the eighteenth-century factories.)

FRANK DOBSON: CARVER AND MODELLER

By KINETON PARKES

THE artist is a law unto himself; he brooks no interference. He chooses the ways and means of his creations, selecting those by which he can most adequately show to the world his ideas of beauty: the realization in concrete form of his intuitions. Yet these ways and means are not beyond the province of theoretical discussion, and the artist submits with what grace he will to æsthetic considerations. The artist takes his method for granted once he has secured it, but for those who study and enjoy the

result it is not wise to overlook the fact that it is due to a complex of extremely delicate psychological reactions which are beyond mere method and technique and only to be resolved in the abstract. They are not so much matters of craft, nor of time, nor of disposition, but of intuition, research, vision. If the artist can show to other men what he himself sees as the result of his feeling, then the method he has adopted is successful, because the achievement of an intuition has been secured. It is not art merely to imagine

Frank Dobson : Carver and Modeller

a concept, or the world would be more thickly peopled with artists. It is when a man's concept is realized in form that he becomes the creator. Manner and method by which he realizes creation are absolute factors, but mechanical and unspiritual. The results of their functioning come to life only when imaginative energy is there for inspiration. This energy is like a spring, ever flowing, ever fresh, ever various, ever satisfying.

There cannot be too great a variety either of the spirit or of technique. There is, and has always been, too much imitation; copying; too much reliance on suggestion; too much of a yielding to influence, personal and scholastic. It is better to be influenced towards 'an enthusiasm that will lead to an act of creation than to rely on even the most widely accepted canons; it is better to understand the greatness of the gift of tradition rather than be bound by its fetters.

In the studio of Frank Dobson there is an air of research I have never felt so strongly in any other. In some I have been conscious of exceeding confidence, of implacable assurance; in others of futile endeavour. In Dobson I discern an artist, assured, but furiously eager to find out still more and genuinely desirous of the production of great beauty.

Frank Dobson was born in London in 1889, and was one of the first students at the Hospitalfield residential art academy founded at Arbroath. There art was pursued under pleasant conditions, and he got a good grounding in drawing under George Harcourt, now the Royal Academician. On returning to London he worked at the Kennington City Guilds School and began to exhibit in 1920 with Group X. His work was soon proclaimed by the rebels, and he joined the London Group as well as the Friday Club. In 1921 his first one-man show was held at the Leicester Galleries, and included drawings which at once impressed themselves on the minds of connoisseurs as being at least as interesting sculptor's drawings as those of Rodin, for their plastic quality was fully in evidence; they were in the round as obviously as those of Eric Gill, which we have seen subsequently, are determined by their glyptic quality. There were sixty exhibits in all at this show, and the sculpture included lead, bronze and plaster, and stone, marble and wood. Such now well-known pieces as "The Concertina Man," that



FEMALE TORSO IN PORTLAND STONE
By Frank Dobson



CORNUCOPIA—IN HAM HILL STONE *Carved by Frank Dobson*
In the collection of Lord Ivor Churchill

grotesque in Portland stone, and "The Man Child" in the same material, cubistic and unfinished, were there, but these sank into comparative insignificance before the challenge of the "Woman Descending from a Bus," a purely cubistic composition which showed no trace of any old or traditional influence which even such strange things as the fine "Two Heads and Hands" in red sandstone intimated: the tradition of the primitive Indian and Negroid sculpture. Against these

were the very charming naturalistic portrait busts.

In the following year Dobson's work was acclaimed at the Cambridge Union, and until 1924 a period of hard, quiet work followed, the results of which were seen in the spring and autumn at the Independent Gallery, including the bust of Osbert Sitwell, and the study for a Welsh National Memorial and a study for Cambria, both modelled. In 1926, along with half a dozen fine drawings of the nude in sanguine, and two small bronzes at the Leicester Galleries, appeared the first of a series of small terra-cotta studies which have since been much sought after by collectors. This was a torso, and in the second one-man show at these galleries further examples were seen—fresh, spontaneous, plastic figures with great charm. The 1927 exhibition was varied in character, but it had two outstanding features: one was the stone-carved figure "Cornucopia," illustrated on this page, and the other the series of modelled portraits including Tallulah Bankhead, Captain R. Wyndham, Lydia Lopokova, and L. H. Myers. There were twenty-three sculptures and a dozen drawings. The "Cornucopia" was shown subsequently at the Retrospective Exhibition of the London Group, of which Dobson was president from 1924 to 1926, where "The Concertina Man" again appeared, and his latest work, a very beautiful "Torso" in Portland stone, lent by Lord Ivor Churchill, to whom "Cornucopia" also belongs—two fine examples of glyptic art. Dobson's works are now to be found in the National Gallery of British Art, Millbank; at the City Art Gallery, and the Whitworth Institute, Manchester, and the Contemporary Art Society has acquired a number.

He has exhibited at Dresden and the Durand Ruel Gallery in Paris; at the International in Venice; and in 1928 in the Exhibition of European Modern Sculpture at the Wildenstein Galleries, New York, and in other American cities; eleven of his pieces were submitted to the public of the United States.

Dobson is never at rest; he is constantly trying out new forms, and is not afraid of going back to old forms for revision. This is pertinently seen in the numerous small figures he models for terra-cotta. Many of them are studies for such works as "Noon," see page 131, "The Sitting Woman," see page 130, and "Siesta" see page 131; others are

Frank Dobson : Carver and Modeller



CAMBRIA—BRONZE DESIGN FOR WELSH NATIONAL WAR MEMORIAL (1923)

By Frank Dobson



RECLINING WOMAN—MARBLE

By Frank Dobson



SITTING WOMAN

By Frank Dobson

no more than theoretical projections reduced to form, and highly interesting at that.

Dobson's works, produced tumultuously since the Armistice, can only with difficulty be considered chronologically. There is no difference of aim, but a decided advance in accomplishment. Although this output cannot well be divided into periods to which certain special characteristics would apply, a classification as to treatment is possible; it has at least two manners. There is the naturalistic in such works as "Elsie Queen Myers," "Mrs. W. Sitwell," "Linda and Alice" portraits, even when modified as to the hair, treated as though it were an imitation of the tutulus worn by the Roman priests—a convention very pleasing in its way which several of the modernist sculptors have now adopted. There are other busts which were frankly

futurist, and in this manner are some of the best things. The outstanding example among them is the "Woman Descending from a Bus," which ranges with Epstein's "Venus" and "Rock Drill," and places its author definitely in the small coterie of English sculptors who have been influenced by the Continental non-representational theories. Other influences Mr. Eric Maclagan dealt with in the sympathetic preface to the catalogue of the 1921 Exhibition. One of these was the return to the primitive and to the more simplified statements of the early carvers of China and India which Dobson declares in some of his quasi-naturalistic pieces—a feeling which his work shares with that of the unfortunate young French sculptor with the assumed Polish name who worked in England and fell on the field of honour for France: Gaudier-Brzeska.

No English artist's work so closely resembles that of Gaudier in spirit as Dobson's, and it is obvious that both



TWO HEADS—
RED MANSFIELD STONE (1921)

By Frank Dobson

Frank Dobson : Carver and Modeller

found in the primitive carvings of uncivilized as well as in the early carvings of civilized races much to admire and some little to imitate. They are alike in having preferred to disregard the later sculpture of Greece, both in the fact that they have grafted on to the primitive style of semi-civilized racial expression the methods of the early Egyptians and Chinese craftsmen. Dobson's spirit of research has led him back beyond what is known as the archaic, to start where the human race started in its desire to express its emotions in representational form. The system adopted for centuries in the academies, in face of obvious signs and tendencies of decay or growth—in making the student begin where Pheidias left off, of setting him to copy the masterpieces of Michelangelo—is open to objection. No student is good enough to copy any great master, no student bad enough to copy anything. The only way to make a student at all is to bring him in contact with Nature, or to make him think very hard when he—if he must—makes an examination of masterpieces of art. Above all, the first duty of any master to any student is to make him realize to what end he is being instructed in the methods and techniques of his art and to let



NOON—TERRA-COTTA

By Frank Dobson



SIESTA—STUDY FOR LARGE FOUNTAIN GROUP

By Frank Dobson

him realize the nature of the things in which he works. Dobson's career has been curious in this respect. Apprenticed at fourteen to a sound artist-craftsman, W. Reynolds-Stephens, he was initiated into real plastic work which had no relationship at all with glyptic sculpture or with primitive influences.

W. Reynolds-Stephens's work is of the very essence of mobility, even to the extent of admirably reproducing a moulded form by the process of molecular deposition by electric current. It was here, no doubt, that in Dobson's young mind the plastic idea was molecularly deposited. He has been trying to dispossess himself of the obsession ever since, and so the body of his work shows the combat of the glyptic desire with the plastic prepossession. His work is not like that of Derwent Wood, academical although naturalistic; not like that of Havard Thomas, traditional and emotional; nor that of Alfred Gilbert, emotionally decorative. It is rather rebel work—a protest against all shackles, classical, traditional, decorative or realistic.

Frank Dobson's technique presents the peculiar paradox of leaving

Apollo: A Journal of the Arts

modelled surfaces rough and carved surfaces smooth. Paradoxes are often powerful proofs, and in this instance the demonstration is that Dobson's feeling is plastic—this in spite of the fact that his glyptic work is exquisitely realized. As to whether a piece of sculpture is plastic or glyptic in its feeling depends less

physiologist in stone; he renders permanent the contours of the healthy body in bronze. His figures convey the sense of the rhythm of real life; they almost palpitate with the breath of life and the blood-flow of organic being. That they depart from exact normal structure is nothing compared with the obvious fact of their abundant vitality.

Consequent on the artist's passion for surface modelling and finishing, his technique is largely based on tactilism. He feels in order to express, and his pieces induce the desire on the part of the observer to exercise the sense of touch upon them. A museum label which said "Please do not touch" would be an outrage upon Frank Dobson's art. The desire to touch is irresistible, especially the works in marble, like the astonishingly opulent "Reclining Woman," in white marble, of 1924, see page 129, and the exquisite torso in Ham Hill stone, "Cornucopia." Hardly less so is the appeal of the "Torso" in ash wood and the bust of "Osbert Sitwell" in polished brass. His bronzes, with their sometimes arbitrary surfaces, are less appealing in this respect, but they possess an optical subtlety which is of at least equal value. So much is the surface an index to Dobson's form-idea that his drawings convey the impression that they are merely containing lines for an object in three-dimensional space. Another phase of this new sculpture is the psychological exactitude with which character is analysed in such portraits as the baroque "Tallulah Bankhead"

and "Leo Myers," see page 133. His portraits, some of which, as for example that of "Lord Oxford and Asquith," are not always successful likenesses, are modelled character rather than moulded form, and in this respect Dobson ranges with Epstein, but with a difference. Vital in the British sculpture of today is the art of Frank Dobson, Jacob Epstein, and Eric Gill; whatever other characteristics the rest of British sculpture possesses—and it undoubtedly possesses many of great value—there is no question that the work of these



STUDY OF A HEAD (1925)
Tate Gallery

By Frank Dobson

on technique than on inspiration. Dobson is inspired by modelled form, and so expresses himself even when the work is in marble, stone or wood. In his carving he is more intrigued with surface than with structure, as is indeed also the case in his modelling. His form in both cases is devoted wholly to the expression of his ideal of physical beauty, and only incidentally is he concerned with anatomical structure. He loves to give the lush feel of flesh and its attractive enveloping texture; he is a

Frank Dobson: Carver and Modeller

three pulses with its own life and stimulates that of the beholder. But the three are wide apart; their differences are greater than any possible resemblances, and Dobson is Dobson. He has very little essential relation to other sculptors. He does not cultivate the form of Maillol in its dual aspect of classicism and realism; nor that of Bourdelle with its Gothic references; nor the romantic archaicism of Bernard. He belongs to a newer world of sculpture wherein certain of the Finns and Slavs breathe—a world in which men will work increasingly with the chisel and less with the spatula. He has not taken the final plunge



BUST OF LEO MYERS—BRONZE

By Frank Dobson

into this world-flood at present. It will be interesting to see the result when he does.

I had hoped to include illustrations of other notable studies by Frank Dobson, but lack of space must account for the omission of such interesting examples as the portrait of Osbert Sitwell in polished brass (1923), briefly mentioned in another page, which may be seen in the National Gallery of British Art, Millbank, a bronze portrait of Robert McAlmond (1923), a portrait bust in bronze of Captain Richard Guy Wyndham (1925), and a delightful study of a child in bronze, Robin Sinclair (1925), in a private collection.

SOME FRANKISH RINGS

By C. C. OMAN

THE opportunities in England for studying early Frankish jewellery are so comparatively limited that they are often overlooked altogether. With regard to finger-rings—though none of the public collections can be described as rich—there are groups representing most of the important types in the Ashmolean, British, and Victoria and Albert Museums. It is with the principal examples in the last-named that we are at present concerned. They formed, with one exception, part of the Waterton collection when it was acquired in 1871. Their original collector was probably ignorant of their provenance, of which he certainly left no record. In default of this help, it is only possible to study these rings by means of the comparative method.

Except for the example which will be treated last, they seem all to belong to types found in Frankish cemeteries of the sixth or seventh centuries. Parted as they are from each other by such a comparatively short period of time, they provide interesting evidence of the struggle between the barbaric art of the Franks and the more staid and traditional style of the Gallo-Romans with whom they lived. The influence of the Eastern Empire may also be traced in the more refined work that appears in some of them.

The rings will here be divided into two classes—the first composed of the signets, the other of those the use of which was purely decorative. The relative commonness of the signets at this time is a testimony of the manner in which civilizing influences were at work.

Apollo: A Journal of the Arts

The use of a signet implies a respect for documents, even though the signatory might be illiterate. The mere possession of a signet must have added to the wearer's self-esteem, even though the shallow engraving of the more primitive examples would render them almost ineffectual for serious use.

Though the practice of engraving on a signet a representation of the owner was in use amongst the Franks, as is shown by the famous ring of Childeric and by other examples still in existence, a less ambitious type of device was more generally followed by craftsmen whose technical skill far excelled their efforts at portraiture. When the attempt was made the result was usually a crude imitation of the portraits on the coins of the later Roman Emperors. Few approached the excellence of the signet bearing the name AVFRET in this collection, but which is usually accepted as Anglo-Saxon work of the ninth to tenth centuries.

Monograms were undoubtedly the most usual type of device for signets at this time. Though monograms had been in use amongst the Romans long before the Christian era, they became increasingly popular for signets in the latter days of the empire, both in the form of religious inscriptions like *VIVAS IN DEO*, and of the owners' names. It was natural, therefore, that the Franks should readily adopt a type of device which was in use, not only amongst their Gallo-Roman subjects, but also among the inhabitants of the Eastern Empire.

Our first example (Fig. I), which is of bronze, has a flat oblong bezel lightly engraved with a monogram, the interpretation of which it would be rash even to conjecture, though the barred S, which is usually read as *signum*



FIG. I

or *signavi*, is clearly visible. The shoulders are chased with foliations which probably disguise some reminiscence of an animal subject. The form and decoration of this ring clearly mark it as belonging to the people who inhabited the valleys of the Aisne and Somme, and it bears an especial resemblance to an example dug up at Armentières.*

* Deloche, M. M., *Etude historique et archéologique sur les anneaux sigillaires et autres des premiers siècles du moyen âge* (Paris, 1900), p. 132.

The barbaric strain is much less evident in the next ring (Fig. II). It is of bronze, and has a small square bezel neatly engraved with a monogram, whilst the hoop is decorated with fish-scales filled in with silver. Though damascening and incrustation were much used by the Franks on their iron buckles and sword hilts, the use of such techniques on rings is quite exceptional. Another example of this unusual practice is in the museum at Lyons,* in which the filling-in is of gold instead of silver.



FIG. II

Our third signet (Fig. III) is of a much more elaborate character. It is of gold, and is made in four distinct parts. The oval bezel has an outer border chased to represent granulations, and an inner band of real granular work which frames a small Roman onyx intaglio of *Bonus Eventus*. The hoop consists of a plain band split at each end and curved into scrolls which serve to fix it to the bezel. Applied to the shoulders on either side of the bezel are three large pellets surrounded by a border of granulated wire. The external decoration of this ring is typical rather of the period than of any particular nation, but the use of scrolls for attaching the hoop to the bezel is so typically Frankish that there can be no doubt as to its origin.

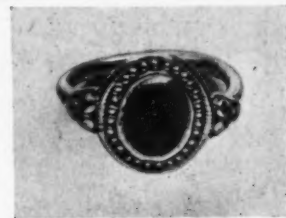


FIG. III

The five remaining rings belong to the purely decorative category. The influence of Roman traditions is much less evident amongst these. Despite the very considerable technical skill shown in their manufacture, they remain essentially barbaric. The lavish use of sliced garnets and of large bezels of impractical shapes show a stage of artistic development when the elements of successful design were only being discovered by practical experience.

The disregard of the canon of utility is well illustrated in the silver ring (Fig. IV), which must be next considered. The circular bezel is of an almost architectural design. Seven small round-headed arches of silver wire

* Ibid. p. 320.



Some Frankish Rings



FIG. IV

Franks. Most examples are, however, of gold, and few have the double tier of openings. A very fine ring in the Carrand collection at the Museo Nazionale, Florence, has a circular bezel consisting of an arcade supporting a dome decorated with filigree and set with a slice of garnet. Two gold pins in the same museum have square heads with arched sides and flat roofs, almost reminiscent of the miniature synagogues on sixteenth- and seventeenth-century Jewish marriage rings.



FIG. V



FIG. VI

Our last two rings (Figs. VII, VIII) have high projecting bezels no less impractical than that of the "architectural" type. They may be described as trumpet-shaped, being circular and wider at the top than at the junction with the hoop. The first of these two (Fig. VII) is of gold and set with a cabochon sapphire. The side of the bezel is pierced with irregular openings, and to it is attached a small tube

support a narrow circular strip on which a number of large pellets set at intervals serve to support the actual setting for the stone which is, unfortunately, wanting.

Rings with bezels of "architectural" design were not uncommon amongst the

which must clearly have acted once as the setting for another stone. The hoop is bordered by bands of granulated wire, whilst transverse pieces of the same material also divide it into sections which are each pierced by lozenge-shaped openings. At the junction of the hoop and the bezel are six large pellets.



FIG. VII

Trumpet-shaped bezels of generally similar appearance may be seen on rings both at the Ashmolean and British Museums, but neither has the curious additional side tube. A ring found at Lede (East Brabant) in the Cinquenaire Museum, Brussels, shares this peculiar feature, but in this case the main bezel is more like an inverted pyramid than a trumpet. A ring in the Kunstgewerbe Museum, Cologne, has a bezel with a similar side tube set with a ruby, but its general appearance rather suggests that it may belong to a later period of the Middle Ages.

Our last example (Fig. VIII) is of silver-gilt, with a slightly moulded hoop and a bezel set with a glass mosaic. The design consists of a red quatrefoil surrounded by a circle of blue. It is evident that the craftsman wished to imitate Byzantine rings set with gems of cloisonné enamel, by means of a less difficult method. The glass cubes of the mosaic were merely bound together by cement which can be clearly seen in the photograph. Though the workmanship of this ring may be crude, it is probable that it should be dated to Carolingian rather than Merovingian times. Unsuccessful in itself, it should be regarded as a necessary experiment in the course of the revival of the art of enamelling in the West, and not as a mere eccentricity of one particular craftsman.

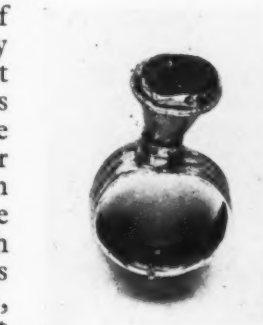


FIG. VIII

THE BEAUTY OF OLD INSTRUMENTS

By H. E. WORTHAM



ARNOLD
DOLMETSCH

*Portrait by
Herbert Lambert, Bath*

THE worst of writing about the old instruments of music is that it gives one a nostalgia for the past which presumably is a clear indication that one is suffering from the after-effects of romanticism. It is a sign that one is growing old, that youth has passed one by. The world renews itself once every twenty-five years and re-creates its poetry and its beauty. The young man today courts his mistress, not to the sound of song and lute in aubade or serenade, but to the ear-piercing explosions of his exhaust-less motor-cycle. Since they find therein some answer to the rhythm in their own hearts, some counterpoint to the unending song of love, that is sufficient for them.

The young can always commit their follies under the cloak of youth. Even when they behave like barbarians, youth almost makes their excesses gracious and beautiful—as anyone can see for himself who has ever remarked a girl on a pillion, poised and balanced amidst the rush of speed. So, I feel, did the Lapithæ maidens sit the backs of the centaurs—easy, relaxed, unafraid; for it is absurd to

suppose they were unwilling to become the spouses of such superb lords.

Yet courtship cannot, any more than life, be one continual rush. The centaur must, late or soon, allow his bride off his back and woo her in some gentler key; the motor-cyclist, soon rather than late, must reach the bounds of this sea-girt island, and be prepared to let his lady know that he sees the stars of heaven in her eyes. And the lady, if she be wise, will be prepared to observe that she has often been told this before; and that, in view of the notorious faithlessness of men, she would like him to give some better assurance of his true love. What can the poor wight do then? By all the rules of the game, enshrined in what we call civilization, he should employ art to place their mutual emotion on the airy plane which wings alone can reach, wings that cannot be provided by any internal-combustion engine. If he is a child of grace he may make her conscious of her plucked eyebrow's beauty in a sonnet and, in alliance with Erato—little known even to classical scholars—capture the heart of his mistress, thanks to that Muse's help.

The Beauty of Old Instruments

Otherwise, and if he lack the poetic flow, he should cultivate no Muse in particular; but, boldly summoning all the nine to his aid, express the warmth of his feelings in music.

And so he does, following the letter of a rule of which he has lost the spirit. Lately, on a fine August afternoon on the Upper Thames, this was brought home to me. The shining river flowed amidst fat pastures. Here and there opulent trees afforded grateful shade. Under one lay a punt, and in its comfortable lap Amaryllis and her swain reclined. The old, old story could hardly have been more deliciously set. Nature had done her part. She had brought man and maid together, and it only remained for them to engender that spiritual force which differentiates the pairing of the beings who carry upon themselves the impress of God from that of the higher mammals. How were they doing this? Or rather how was he, the god-like creature, assuring his Eve, who has no counterpart in the Trinity, that he loved her? Very simply—by keeping a gramophone at work on so-called “jazz” tunes, though they were in reality the deadest machine-made things that ever came out of America. This was the music of their courtship, and to this passionless stuff were these two attuning one of the high-points



A CLAVICHORD

of their worldly pilgrimage. With some scepticism, therefore, did I read the following morning some eminent professor or other on the improvement in the public taste in music brought about by the gramophone and the wireless.

He was eminent—and yet he misunderstood the very function of music, as also did the young couple in the punt. They are not to blame. But those who have reached an age when they should be able to think have no right to repeat such misleading platitudes. It is by being brought into associa-

tion with the old instruments that we are led back to a truer appreciation of the bases on which music rests—foundations that have no concern with national opera, or national orchestras, or the welfare of professional musicians, or the laurels of solid gold that the *prima donna* and the virtuoso may still wear upon their brows. The lesson these instruments teach us is that music is a means of expression of which every one should have some mastery; that music made in the intimacy of a small circle is a different thing spiritually from that which is produced on the concert platform.

The man who has given up his life to preaching these verities has had the satisfaction in the last few years of converting a considerable number of



A DOLMETSCH FAMILY GROUP

Photo: Herbert Lambert, Bath

Apollo: A Journal of the Arts

musicians and music-lovers to his views. The annual festival of old music which Mr. Arnold Dolmetsch and his family and disciples hold at Haslemere at the end of August and the beginning of September is in itself a proof that he has not laboured in vain. Any person who has not previously heard any of the old instruments—the viols, the recorders, the lute, the clavichord,

the past century. We are at least beginning to realize that brilliance and sonority can be purchased at too high a price; that the piano is not necessarily a better instrument than the harpsichord because it makes more noise; and that the tiny tones of the clavichord can yet express feelings which in their subtle tenderness are beyond the reach of the piano. Bach, as



Photo: Herbert Lambert, Bath

A BROKEN CONSORT. THE DOLMETSCH FAMILY AND A FRIEND

or even the harpsichord—and has been used to listening to Bach, and other composers belonging to his time or before it, upon the instruments of today, gains a totally new idea of such music when it is performed by the instruments for which it was written. It is pleasant to see that at last Mr. Dolmetsch has dissipated the complacency with which musicians used to regard the changes, or the progress as they called it, that musical instruments have undergone in

is generally known, wrote his "Forty-Eight" for the clavichord. Some of the most remarkable moments of the festival are when Mr. Dolmetsch plays some of those preludes and fugues. One realizes then that Bach knew what he was about in writing them for the clavichord (though some are more suitable as harpsichord music), and that to listen to them or to the Chromatic Fantasia—a true clavichord piece—on the piano is to lose their real savour.

The Beauty of Old Instruments

A book,* the first of a series on the music and the musical instruments between 1500 and 1750, has lately been published, which sets out briefly the things for which Mr. Dolmetsch has fought with such courage and genius. Says Mr. Hayes, at the beginning of his first chapter: "the characteristics and qualities of the instruments that were available

instruments, the writer finds it intolerable to listen to a consort of viols represented by violins, violas and 'cellos, or to hear the music of lute, virginals and clavichord played upon the piano: intolerable, because he now knows it to be so far removed from what was intended."

The beauty of these old instruments is



Photo: Herbert Lambert, Bath

THE DOLMETSCH FAMILY. A CONSORT OF VIOLS.

have always governed the inspiration of composers. The instruments came first, the music followed." A truism, of course, but how often overlooked. And he adds a little later, apropos of the viol music of the sixteenth and seventeenth centuries: "After many years' intimate experience of this music and its

not to be easily described. All are alike in being intended for domestic use; and with the exception of the lute, which always had the reputation of being a difficult instrument to play, they yield their secrets to comparatively little study. The viols, played as shown in the accompanying illustration, do not offer the formidable difficulties of the violin, with its unnatural position for the left hand. No family of instruments blend more perfectly, and none offer more scope for the enjoyment

* *Musical Instruments and Their Music, 1500-1750*. By Gerald R. Hayes. I—The Treatment of Instrumental Music. (Oxford University Press.) Humphrey Milford. 4s. 6d. net.

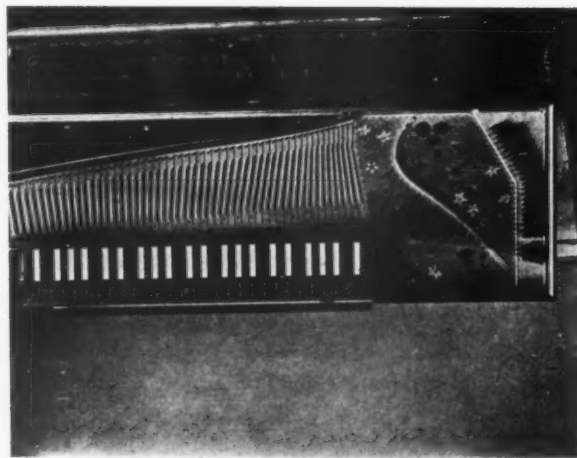
Apollo: A Journal of the Arts

of concerted playing. "It should be remembered," Mr. Hayes writes, "that the viol was essentially a chamber-music instrument; that it had its full development long before the public concert was thought of. It is, in fact, the ideal instrument for music in the home, and its revival today is associated with the revival of the desire to make music for its own sake, and not to treat it as a professional exhibition that one pays to witness. . . . It is here that the viols provide the way of escape; comparatively simple music can be played without those years of painful work that are necessary before a part can be taken with confidence in a modern string quartet." Not only are the viols the perfect chamber instruments, but it is true, I think, to say that their finest music cannot be properly appreciated unless one is taking a part. Then the elaborate counterpoint gains a new meaning, whilst we, who have never been able to take part in a consort of viols, feel when listening to works like those of Lawes that we are looking at the contrapuntal pattern from the wrong side.

Recorders, too, are delightful instruments: tricky at the start—Shakespeare has told us how Elizabethan children produced sounds "not in government"—but offering no such difficulties

as those presented by the oboe or clarinet, though the recorder should really be compared with its first cousin, the flute. No more dulcet tones can be well imagined than those which come from a consort of recorders. And anybody with a normal musical facility could learn to play one after a few months' practice in his spare time. The advantage of the recorder is that it is admirably suited for making music "under a branch"; and in a more civilized world our young swain of the punt would have piped upon one instead of helping to make the boom in gramophone shares.

King of old instruments was the lute, one of which Mr. Dolmetsch is shown playing in the illustration on page 136. It is an ideal instrument for accompanying the human voice, and one can only wonder what it must have sounded like in the hands of a lutanist like Dowland. It was, however, always a refractory thing to tune. Mattheson observed that a lutanist eighty years old had certainly spent sixty in tuning his instrument, and added that the cost of keeping a lute and a horse in Paris was about the same. Nevertheless, the lute was ranked above all other instruments in the seventeenth century, and the expert player was very highly esteemed.



THE CLAVICHORD AS SEEN FROM ABOVE
Showing the sounding board and key mechanism





FIG. I.

(A)
ALE-GLASS, WRYTHEN
FRINGE, WING STEM.
About 1685. Height 6½ inches.

(B)
ALE-GLASS, WRYTHEN BOWL
AND STEM, MOULDED FOOT.
Late Seventeenth Century. Height 6 inches.

(C)
WINE-GLASS, ROUND-FUN-
NEL BOWL, KNOPPED AND
WRYTHEN STEM IN THE
VENETIAN MANNER.
About 1681-1685. Height 6½ inches.

THE HENRY BROWN COLLECTION OF ENGLISH GLASS

I. THE PREFERENCE FOR BALUSTERS

By W. A. THORPE

MR. HENRY BROWN'S collection has a distinction which, I think, may be called glassmanship. You may collect glasses, if you please, for curiosity or for splendour, because they happen to be old or because you happen to find them beautiful; even if you collect for a psychology of reasons, glass will answer your complex more gaily than most things. But, such purposes apart, English glass was for more than a century a national art with an idiom and a technique. The art came here a stranger and encountered the prudence of England,

and the invading fashions of Europe, and the taxes of an unkind world. Undergoing these things it became a style, passing reasonably from a beginning to its middle and from its middle to the end. And thus to know, by feeling, how it was done (by the glassmaker at his chair or by the diner in his) quickens appreciation of the art and illumines its history. Mr. Brown's collection does both these things, because to its last detail it is sensitive to technique. I am not aware that Mr. Brown has ever twirled an iron, but he collects as if he had, and his glasses have thus the same quality

Apollo: A Journal of the Arts

as a poet's anthology or painters' pictures. The dying "wing," the drop-knop, the early arch-and-sprig, these and their like are beauties not seized by the casual eye, and they are also, to a scientific mood, details with a meaning for history. Mr. Brown's collection abounds in them, and that is what makes it a delicate education.

The collector's preference, and the writer's, is for the glasses (vaguely called "balusters") made during a span of thirty years (roughly 1680-1710), when English glassmaking had an original idiom; some notes of these are given forthwith. The sequel will illustrate Mr. Brown's survey of the later development from the German impact (c. 1709-1714) to the Irish migration (c. 1780-1785). "Original" perhaps requires explanation. Venetian glass in the seventeenth century having a thin metal was flimsy and graceful in design; and when *façon de Venise* got a footing in England, English taste, in which prudence had a large part, looked for more stable beauties. Thus, when John Greene, a glass merchant of London, ordered glasses from Venice (1668-1672), his policy was one of safety first. He preferred short stems and a not elaborate design, and there is evidence that the domestic manufacturers, still working in their Venetian syrup, followed his example. Not long afterwards a London glassmaker, George Ravenscroft, brought to perfection (1676) a metal fused with lead oxide instead of soda, thereafter famous as "flint-glass." A strong, heavy and shining substance, it became at once the just medium for the expression of English taste, and it further increased the tendency to simplify and solidify glass design. Public taste and the new medium worked in unison and without interruption for thirty years, and the result was a new repertory of forms, original in a double sense. Their like had not been known before, and they were further the direct expression of English artistic will, working without bias and in economic comfort. After the first decade of the eighteenth century, disconcerting influences set in and the first sincerity did not return. "Balusters" are the most characteristic expression of this, the classical phase in English glassmaking.

A wine-glass has three parts—stem, bowl and foot; and of these the stem is the most important factor in the total design. Apart from its private form and its business of

providing the drinker with a handle, it is aesthetically the key to proportion; its diplomatic mission is to bring the bowl-form and the foot-form into harmony without any loss of its own character. In modern glass there is not likely to be any revival of wine-glass design until the stem, now a mere cross-bar, is allowed to assert itself aesthetically. The seventeenth-century wine-glass began with a very short stem, because in their soda-glass the English glassmakers and glassdealers were afraid of a dangerous length; Greene's forms are mainly of this type and show the state of design in 1670. But with the discovery of a strong and heavy metal this unnatural repression came to an end, and the stem was now free to grow with impunity as an aesthetic force. In 1670 the standard stem was a very squat hollow baluster, either normal (*i.e.* with the bulge downwards) or inverted. In the early lead wine-glasses (c. 1685-1690) this pure baluster at once became the standard stem form, and as the stem grew a little in the strong metal it lost its squatness and became as well-developed as you may see it in the balustrading of an eighteenth-century terrace (*e.g.* the pure inverted balusters of Figs. IVC and VB). Even so, it was essentially a *short* motive, and in its key position in a wine-glass it could not be stretched without throwing the *width* of the bowl out of the aesthetic balance. But for a new and vigorous art, stem growth was a much stronger tendency than adherence to pure baluster as such, just because a developed stem had more possibilities as design. Thus it happened that about 1695 the stem outgrew the pure baluster. In some cases the baluster was jettisoned altogether and a series of heavy knops took its place, but more usually it was supported in longer stems by a second or third protuberance (see Fig. VIB, and contrast the earlier glass of Fig. VB). This need for aesthetic reinforcement of the pure baluster gave birth to a very various set of stems, which may be conveniently described as *mixed balusters*. As for chronology (itself an expression of context in change rather than a limitation), pure balusters may be dated 1685-1700, or in some cases a little earlier; mixed balusters for a short time overlap them and in glasses devoid of German influence range from 1695 to 1710 (*cf.* an important mixed baluster, illustrated by Mr. Francis, *Old English Drinking Glasses*, plate xxxvi).

The Henry Brown Collection of English Glass



FIG. II. PUNCH-BOWL, DERIVED FROM THE RÖMER: TRAILED AND GADROONED BOWL IN THE VENETIAN MANNER, KNOP-AND-BALUSTER STEM. *About 1685-1690. Height 11½ inches.*

The translation of the short Greene stem into lead glass was not confined to baluster forms. The glassmakers devised several stems of a more rectilinear tendency which were as appropriate to short-stem types as the baluster itself; among these the motive known as a

drop-knop is one of the most frequent and most effective. In shape it is the frustum of a cone, and it usually has a section of straight stem immediately below it (Figs. III and VA). It belongs mainly to the last fifteen years of the seventeenth century, but in particular



FIG. III.
GOBLET, DOUBLE-OGEE BOWL, DROP-KNOP STEM,
SLOPING DOMED FOOT.
About 1690. Height 11 $\frac{7}{8}$ inches.

The Henry Brown Collection of English Glass

cases a more precise date can usually be given, according to stem length or the form of the bowl. The drop-knop was not readily combined with other stem motives; this branch of design obtained a similar effect to mixed balusters by elongating the lower part of the bowl to become a shaft running into the drop-knop. This marriage of bowl and stem produced perhaps the most idiomatic and beautiful of the early stems and one which has been unduly neglected; the glass in Fig. III is a

as a beautiful shape, and since it could be rendered as well in a heavy treacle as in thin soda-glass, it passed into the English repertory with scarcely perceptible alteration. It is essentially a partner of the pure baluster, and the glasses in which the two appear together, dating mainly from about 1690, have much simplicity and grace; but they are eloquent of romance tradition in glass and perhaps less English in character than some of the rectilinear types. The r.f. bowl was at first very deep,



FIG. IV.

(A)
WINE-GLASS, STRAIGHT-FUNNEL BOWL LET INTO CONE STEM.

About 1695. Height $6\frac{3}{4}$ inches.

(B)
WINE-GLASS, INCURVED BOWL, DROP-KNOP STEM.

About 1710. Height 6 inches.
The bowl shows Early German influence.

(C)
TAVERN-GLASS, ROUND-FUNNEL BOWL WITH CYST, BALUSTER STEM.

About 1690-1695. Height $6\frac{3}{4}$ inches.

magnificent example, and the purely rectilinear design of Fig. VA is scarcely less satisfactory.

Several other short motives were in vogue about 1690, before the stem had got much stature; but with a reference to the turnip-stem of Fig. VB, a not uncommon motive both in isolation and in compounds, we must leave the stem and turn to its partner the bowl. Here, too, there was an appropriation of Venetian designs with a quite original issue. Bowl-forms fall into two main divisions, curvilinear and rectilinear. In the former class the standard shape was the rounded-funnel bowl. Among Venetian bowl types it was a sensible as well

but it grew shorter as the stem gained in stature, this change proceeding at a fairly uniform rate between 1685 and 1710, and being in fact the other aspect of stem growth (*cf.* Figs. IC and IVc). The dual tendency is a good instance of technical fact which is also chronological fact, and which is so nicely illustrated in Mr. Brown's collection.

The chief rectilinear bowl is known as the straight-funnel bowl; but here prudence, which was a part of English taste, required a more notable departure from the Venetian prototype. In the s.f. bowl, most usual in Venetian glass, the sides make a wide angle, as wide as 60°



FIG. V.

(A)
WINE-GLASS, STRAIGHT-
FUNNEL BOWL, DROP-KNOP
STEM.

About 1690. Height 6 inches.

(B)
WINE-GLASS, STRAIGHT-FUNNEL
BOWL LET INTO INVERTED-
BALUSTER STEM.

About 1690. Height $7\frac{1}{2}$ inches.

(C)
WINE-GLASS, STRAIGHT-
FUNNEL BOWL, TURNIP
STEM.

About 1695. Height $6\frac{1}{2}$ inches.

sometimes, and at the point where they impinge upon the stem they are drawn together in a narrow and dangerous neck. In such glasses there is a double risk. The neck itself is apt at the slightest jar to snap, and when a group of them are gathered on a tray to be washed, or in some such situation, the bowl-rims with any carelessness will collide and crack. They are, moreover, uneconomical of storage space on a cupboard shelf, since the bowl diameter greatly exceeds the diameter of the foot. English glassmakers at the end of the seventeenth century solved this difficulty of a traditional form by contracting the angle of aperture; in this way the bowl-rim became less flaring, the join with the stem thicker, and the total design more compact. This development is important chronologically; in s.f. bowls the wide angles are the earlier, while the more acute angle is the developed form (refer from Figs. VB to VA and thence to Vc). Such exhibitions of prudence were largely responsible for original English design, and

they illustrate the tendency of English flint glassmakers to domesticate an art that had been in its early days palatial.

Having noted in two of the more important types of wine-glass the positive definition of the English style, we may now pass to its definition by rejection: for the style was determined as much by what it refused as by what it took from Venice. The thin soda metal and the nimbler minds of Italy lent themselves to elaboration for the purpose of ornament, and this ornament was attained at Venice largely by using glass to decorate itself. Serpent-stems, pincer fringes, trailing, frosting, moulding, not to speak of *lattice* itself, were common devices which lost caste in England. The thick, heavy metal was inappropriate to them; many of them were imprudent, and the early English flint glassmakers, though good workmen, were bad conjurers. Thus self-decoration was always sparingly used and only the simpler modes had much survival. The punch-bowl of Fig. II exhibits two of

The Henry Brown Collection of English Glass

them, moulded gadrooning and the trailed circuit, which went well enough in lead-glass, and on that account survived. Even so, self-decoration had been abandoned by the *English* style before the end of the seventeenth century, but it answered that disposition of men's minds which makes fashions of a thing because it is "cultured" or foreign, and as a "parallel Venetian style" it fulfilled that function for quite half a century. The punch-bowl illustrated is a typical cosmopolitan, Anglo-German in form, Venetian in ornament, and English in metal and usage. The German *Römer* was a drinking-glass well known in England in the seventeenth century; anglicized as "rummer" it was used for the consumption of "Rhenish," and it was probably made here before lead-glass was invented. In the earliest flint-glass rummers the stem is still hollow and pruned, but it became solid and plain at an early date, certainly before 1690. But this dull shaft was contrary to the general emphasis on stem-form,

and accordingly drinking rummers were made with several types of curvilinear stem (*e.g.* the knop-and-baluster of Fig. II) which belonged to the Anglo-Venetian tradition and were not of German origin at all. Thus transformed, the *Römer* received self-decoration of Venetian type. Finally, the flint-glass rummer, enlarged to serve a new fashion in drinking which was very popular in the 1680's, became a punch-bowl like our illustration, and it was sometimes made with a gadrooned ladle to match the bowl itself.

Another instance of early self-decoration may be seen in the tall, narrow glasses of Fig. I. In form they are the flint-glass adaptation of the flute, a seventeenth-century drinking-vessel with long, narrow bowl, common in Venetian, German, and Netherlandish glassmaking. The English version can scarcely be called a success. The flint glassmakers dwarfed the slender and handsome bowl, adding such self-decoration as pincer wings,



FIG. VI.

(A)
WINE-GLASS, ROUND-FUNNEL BOWL, INVERTED-BALUSTER STEM SUPPORTED BY A KNOP.
About 1700-1705. Height 6 $\frac{1}{2}$ inches.

(B)
WINE-GLASS, THISTLE BOWL, ACORN STEM.
About 1710. Height 6 inches.

(C)
WINE-GLASS, STRAIGHT-FUNNEL BOWL, BULB STEM WITH KNOP.
About 1695. Height 5 $\frac{1}{8}$ inches.

Apollo: A Journal of the Arts

flamiform fringes or plain wrything, modes of ornament foreign to the prototype. The result was two distinct but allied forms, both of which seem to have been chiefly used for ale. In the first, self-decoration disappeared entirely and left the plain English ale-glass with a

baluster or heavy-knop stem and its later modifications which are familiar to all collectors. And secondly, a smaller variant retained the simple wrything to half the depth of the bowl, and with this continued to be made until late in the eighteenth century.

LETTER FROM PARIS

By ANDRÉ SALMON

THE critics will no longer have the right to complain of the superabundance of exhibitions. They themselves have organized the suppression of the holidays.

As a matter of fact I was asked to organize, for the special benefit of the foreign visitors to Paris, a small exhibition that would give a precise reflection of all that is essential in the artistic movement of the moment. This was the exhibition of the "Invited" at the Galerie Carmine, which is open for the whole summer and which I described to you in my last letter. The critics were unanimous in recording its success. Nothing more was wanted in order that, from the right bank to the left bank, small summer exhibitions should spring up—remarkably happy improvisations, it must be admitted, though one's vanity may be flattered for having been the first to make the hit.

Nothing is more desirable than the formation of these well-ordered ensembles. One of the first advantages of such selections is that they underline the inanity of the great salons where, as I have told you countless times, muddle and too often disorder reigned, senselessness of presentation and the juxtaposition of works, when account should have been taken of the absence of the large compositions for the exhibition of which the first salons were arranged.

It is piquant to see the organizers of these little exhibitions contend this summer for the contributions of certain artists. Naturally, the adherence of André Derain lends prominence; and, since improvisation has, after all, its weak points, the *Invités* of the Carmine prevail over the others by bringing together on the same wall Derain, Braque, Picasso, and Vlaminck. But I would speak, above all, of the signs of favour, more or less circumstantial, more or less durable, accorded to painters of quality less famous than those mentioned above. Last year it would have been deplorable not to have had a Segonzac. In the summer of 1928 it is Favory who is contended for. He shines in the "Exposition Estivale" at the young studio, paradoxically opened in the neighbourhood of the Ecole Militaire; he triumphs at the "Été durant," the opening salon of Katia Granoff's second gallery, aggressively opened in the vicinity of the Institut. Favory enjoys another good success within ten metres of the Boulevards, *chez* Girard, Rue Edouard VII, who, without sending out any very pressing invitations, contents himself with offering his summer visitors the flower of the works of the artists he is trying to monopolize—Kisling, Roland Oudot, Terech-kowicz, the spiritual grand-nephew of Van Gogh, and the fortunate Favory.

Is it possible to find the reason for this favour? Would it be imprudent to conclude that the success of painting, so directly sensuous, results from weariness of an excess of cerebralism? Is it the victory of those who, not content to uphold the Belgian expressionists, are carrying on a violent campaign in favour of the Nordic spirit? They maintain that it is from the north that the spirit of invention and creation must inevitably come. They aspire in their expectation to a new romanticism, and multiply the arguments against that Mediterranean spirit which, according to others, is the director of classicism.

But we have to be very cautious in dealing with transcendent doctrines when it is a question of plastic art. The best of the painters and, consequently, the true creators are but little concerned with these subtleties, and if they happen to be guided by a little philosophy it is because, like their contemporaries, they have yielded to the demonstrations of the philosophers. It cannot be contested that at the beginning of the twentieth century the poets had an influence on the painters of their own age.

Today it is very true that those of the painters who have yielded once again to the imagination and have, consequently, returned to the "subject," while continuing to avoid the vulgar anecdote, have received and submitted to Nordic inspirations. On the other hand, the majority of French painters and the foreign artists who have grouped themselves into the school of Paris continue to follow the living masters, formed by the revelation of Cézanne. The result is that we have, on the one hand, a tendency towards romanticism, generally hermetic in intention, and, on the other hand, a classical will, entirely conditioned by strict intellectuality, almost to the suppression of *élan*. Thus both sides tend to an excess of cerebralism.

Herein lies the whole explanation of the success of painters like Favory, full of evident and immediate sensuality, allowing all their joy in painting to appear so easily that one sometimes wonders if there is anything besides. But that is an error, and so much the better for artists like Favory. They are enjoyed for the repose offered by their works, at a time when so many critical efforts are demanded of those who, after all, might have the right to demand only direct and immediate pleasure. Yet the fact remains that the highest intelligence is the most constructive, and that these facile artists will soon be abandoned in favour of the first discovery due to the genius of reason. It should be remembered that this will be all the more justified if the discovery appears at the moment as spontaneous as that of the sensualists. With regard to Favory it is only necessary to study the organization of his

Letter from Paris

compositions to convince oneself that he is in accord with those of his contemporaries who are concerned with proud perfection. Yet by what does he distinguish himself? It is simple enough: when his comrades abuse physique to the verge of metaphysics, Favory abuses easy voluptuousness.

Have patience! In art, time always sets the balance right.

Henceforth we may confront the anguished Cézanne with the epicurean Renoir in the State galleries. Young painting understands them, follows them, and goes from one to the other to complete its lesson. The aesthetes and critics alone have remained sterile, some shouting "Long live Cézanne! Only difficult and brainy paintings should exist!" And others vociferating "Long live Renoir! To abandon oneself to the joy of living is the guarantee of a work of art."

When both shout too loud let us remember that painter of genius who died at the age of thirty and who is, perhaps, the true father of modern painting—Seurat, who transformed the palette and gave to drawing its old place of honour; Seurat, who reasoned like Leonardo while treating naturalistic subjects, and who, being both spontaneous and deliberate, reconciled Delacroix with Ingres in our minds.

Besides Favory, who is everywhere this summer, I have seen at the studio some good contributions from Chabaud, one of the last "Fauves" to follow the violent formula of 1910. Chabaud is a Provençal peasant from the land of the Mistral. But I think he laughs at the genius of the north and at the Mediterranean ideal as much as he would at an olive stone. He has personal expressions, especially in his heavy juxtapositions of black-and-white in solid paint; but one feels that his personality was awakened by the rough genius of Van Gogh, that northerner who came to paint in Provence. This is a point that calls for reflection at this moment, when a fairly voluminous literature is consecrated to Van Gogh. Such coincidences are frequent, and it is quite normal that one should write a great deal about Van Gogh when, after an eclipse of his influence, a group of young painters arises that is entirely subjected to Van Gogh. Is it necessary to explain that, too? Everything pertaining to this earth can be explained. I will therefore explain it by Vlaminck's accession to the forefront of modern painting. Those who with the most extraordinary spoliation copied Vlaminck, who had arrived at the greatest possible wealth of means, appeared to us very ridiculous. No doubt the confidence which we deny them can be granted to those who, having chosen Vlaminck as their leader, returned to his starting-point, the art of Van Gogh—so material, reduced to essentials, nourished by powerful tones, bordering between taste and vulgarity, and requiring, in order to support itself, a miracle of equilibrium worth all the intellectual systems. Terechkowicz, who came here not long ago from Russia, where the Soviets are now on good terms with the worst kind of academism, is one of the best representatives of that young group guided by the shade of Van Gogh, who, for the history of his time, was "Pauvre Vincent," a pendant to Paul Verlaine, "Pauvre Lelian."

If I conclude in such an anecdotal vein is it on account of the vanity of this quotation, or in order to underline the extreme sentimentality in the most apparent violence? Terechkowicz's landscapes, his most intricate gardens, have more than once shown me the signs of this senti-

mentality; and the "touching" lives of "Pauvre Vincent" are being multiplied, while others announce, evidently for 1930, the most fulminating romanticism. The ways were very different that led to the noisy crossroads of the first romanticism!

In the summer exhibitions Raoul Dufy holds his place with works more worthy of consideration than those with which this great inventor of themes, of forms and of mediums, has thought for so long to be able to satisfy us. True, in the collective exhibitions Raoul Dufy knew that he was surrounded by so many imitators that he had a legitimate right to believe that very little was needed to assert his mastery, allowing everything else to crumble.



JEUNE FEMME

By Terechkowicz

How well everything arranges itself for the chronicler, who finds everywhere the examples he needs! Without leaving the studio we find André Lhote between Gaigneron, anxious to be truthful and seductive, and Marquet, that great painter of landscape, sea, and of rather dry and calligraphic nudes; a painter of the age of Matisse, and extolled by the critics, who believe in nothing but spontaneity, a sort of pictorial democratism, requiring a good-natured inspiration. André Lhote is a painter whose verve is supported by great culture and vast reading. He might be an astonishing inventor of themes and appear the most spontaneous of creators. And yet culture and reading only make him dogmatize. As he has too much wit not to see the ridiculous in the pedagogic attitude, he

Apollo: A Journal of the Arts

swells it into a caricature and, as professor, displays as much of the mechanism of the professor as of the work itself. At this point we are tempted to uphold, under the protection of a paradox, that, by this conscious excess of analysis, André Lhote has arrived at synthesis, in which he is well suited to excel. André Lhote has reached the point of not being able to present a work, which he believed to be finished, without surrounding it with preparatory studies, one of which is a direct study in the most vigorous style, rich in humanity and always fine in colour. I was looking at these things the other day with a sensitive man who does not pride himself on possessing exaggerated



COMPOSITION

By John D. Graham

information about the modern world of art. This man, innocent of the knowledge that breeds prejudice, said to me: "Why will you not admit that the geometric canvas was the preliminary study, and why may I not take the pretty naturalistic composition to be the result of so many researches?"

I must confess that this declaration left me full of disquieting thoughts.

We turn with pleasure to the contributions of M. Zarraga, who used too much discretion in our opinion. We might almost believe that he returned to his Mexican home, where the old passionate contradictor of André Lhote in the good old days of integral cubism, the giant Diego de Rivera, has become the official painter—a sort of local Puvis de Chavannes, having benefited by the contact

with Gauguin (who was not so much of a rebel against Puvis), and who paints in fresco the victories of the revolutionaries, who have become the Government. But Zarraga remains among ourselves, in the margin, it is true, of the school of Paris. Those who desire the emotions of direct painting, though entirely conditioned by the lessons of the museums, will get some delight from him.

At Katia Granoff's I saw once more with pleasure the large nudes of Bosshard, to whom we owe at least (with some concessions, though instinctive, to the national taste for explanation) the introduction into Switzerland of the voluptuousness of the great Renoir. There also I saw the essays—always curious, sympathetic, and too often deceptive—of Georges Bouche, one of the first to renew the "subject," but who, treating his compositions in full colour, uses his paint so much diluted and diffused that his vast canvases must be looked at like certain minute "silver points," with a magnifying glass. Laglenne continues to remember Fantin-Latour, while using the methods of Braque; the charming Radda multiplies her bouquets of nudes and her flowers set up like nudes; Rouault, a master, remains tragically on the borders of a hell that is more intellectual than plastic. What fault of presentation has prevented Jacob Hiaus from conquering the place he deserves? He is a sea-painter of the first order, and one can never insist too often on the greatness of the merit of those who, like him, were the first to translate the delicate light of the south, which caused Georges Braque to say to Derain: "Burgundy is oil paint; Provence is fresco." The point was to transpose this fresco into oil (to borrow the jargon of the musicians). This is what Jacob Hiaus succeeded in doing ten years before the painters of Montparnasse came down upon Saint Tropez, Cassis, Sanary, and Lavaudon.

Finally, there is a unique one-man show at Zborowski's of a good American painter, John D. Graham. This artist does not live in France continually; I believe he teaches drawing to American students. If he has not a permanent studio in Montparnasse, he has at any rate profited by his sojourns in Paris. But I wonder whether, well aware of our anxiety and being really a brother of the members of the school of Paris, he has not profited more by his absences? I mean that the painter of "La Femme Assise" of the "Port Saint-Michel," and of that "Arlequin" which goes beyond Picasso to join Cézanne, might, thanks to his absence, have thrown off all that scholarly artificiality which encumbers so many intending revolutionaries. Anyway, we see John D. Graham, who has long occupied himself with the essentials of the problem, submit to the excellently ordered patience that so many young painters lack. After five years of research John D. Graham has enriched himself while limiting his anxiety, and now being wiser he gives himself up to the joys of spontaneity, which certainly favour in the best moments the rarest and most harmonious accords of line and colour.

This summer exhibition is one of the most honourable of the whole year, and that is a good conclusion.

The seaside aesthetes, the art critics for country houses and casinos, the brilliant *causeurs*, whose minds have to be exercised on some definite theme of apparent novelty, have been overwhelmed this year. They have been made a present of pre-Columbian art. It is a fine *dada*, as magnificent as the large horse of goldbeater's skin, ballasted with sand and filled with air, which is the joy of the privileged children from Le Touquet to St. Jean de Luz.

Letter from Paris

Pre-Columbian art is not, properly speaking, a discovery. It had its place here in the Musée du Trocadero, together with Negro art until the time—1905 to be precise—when Negro art was, as I have written, “taken over by artists and poets from the archæologists and ethnologists.” Pre-Columbian art has simply been better presented by means of a work that has already provoked an ample critical literature, a work signed by M. Adolphe Basler and M. Brumer. M. Adolphe Basler is a dealer in pictures and works of art in Paris. M. Brumer, an old friend of M. Basler’s youth at Montparnasse, is an antique dealer in New York—an antique dealer who specializes in large pieces, “large stones” as they say in the trade. You may be sure that if the Wall of Lamentations were for sale M. Brumer would be in the business without fail. Yet, before he became a dealer (first in Paris, then in New York, that is, after the declaration of the war), M. Brumer was a sculptor, and not without talent. As for M. Adolphe Basler, without the necessity of triumphing over the rigours of existence, this man of thought and of action, who has his hours of amiable listlessness, contented himself with able patronage of the arts. He made his debut in literature, and has not renounced it since. He is one of the few critics who has dealt with contemporary sculpture, and it was right that so much fortunate noise should be made about his book, often lacking equity, but full of verve: “*Le peinture, religion nouvelle.*”

We must not forget that the first great book devoted to Negro and Oceanian sculpture, to Melanism, was written and published by M. Paul Guillaume, a notable dealer, and by M. Level, a distinguished collector, who was then on the point of taking over the direction of the Galerie Percier. We can put up today with the advertisement of pre-Columbian art by those who are interested in selling it. I am slightly acquainted with M. Brumer, but I know M. Basler well. He has never upheld or offered anything except that which excited his taste. Every one knows what sacrifices M. Basler made in order to impose the work of Coubine, a scholarly and cultured painter of rare distinction, rather short of breath, in whom his manager sees a great purifier of modern art.

Therefore it is for reasons not concerning the position of the two writers that I am unable to predict for pre-Columbian art the future that Negro art enjoyed. The learned and sensible dealers launched Melanism in 1912, but Negro art had been revealed ever since 1905 by the artists; and these artists are Henri-Matisse, Vlaminck, André Derain, Braque, Picasso, Emile-Othon Friesz, who drew from it immediate conclusions for their practice; and Picasso, Braque and, for a moment, Derain followed it no less than cubism, which was already in process of formation and found its assurance in the art of the fetishists. Let us bear in mind that the painters who go to the ethnographic museum at the Trocadero to “take Negro art over from the scientists” know all about this pre-Columbian art that is so moving and seductive, but not fit to give any of the lessons that the young artists, who are renewing forms with such well-known rigour, desire.

Pre-Columbian art? The artists have not disdained it absolutely; they could not have done otherwise. In fact, it seems to me that the revelation of Columbianism is very belated. It is a pity that “*L’Antiquité pre-Colombien*” was not the first work of M. Adolphe Basler, when

that friend of the poets was nothing but a man of letters. At that time the group of Bonnard’s friends were still in the forefront, and I should imagine that our post-impressionists would have greeted Columbianism with acclamations, as a brilliant illustration of a pre-impressionism. That at least is my opinion, both of the thing revealed and of the revelation.

This in no way prevents the shrewd dealers from miraculously decorating their galleries with pre-Columbian pieces of the first order, all perfectly authentic. It would need an economist gifted with a lyrical vein to say how wonderful was this possibility of bringing into the market in an instant exactly what at that moment corresponded to the requirements of the customers. I know that these requirements have been artificially created; it is less easy to regulate them.

But, again, I do not believe that a material and moral fortune equal to that of Melanism is in store for Columbianism. No form of modern art will grow out of it. That which derives most from American antiquity



PAYSAGE

By John D. Graham

has been honoured in Europe for the last twenty years, and that is the sculpture of the Catalan, Gargallo, whose bust of Picasso is famous. On the other hand, there are even fewer Indians than Negroes grouped in the body of nations. It would be impossible to find living Indians, dancers or musicians, able to support the vein of Columbianism by their own performance. All the objects that represent pre-Columbian art, and are not already in museums, are today in the hands of M. Brumer of New York. In 1905 Picasso, then poor, bought one of the finest known Congo masks for twenty-five francs at a secondhand shop in the Rue de Rennes. The secondhand dealer soon raised his prices, but timidly, being well supplied with black masterpieces by the most obscure non-commissioned officers of our African army. In 1928 the last Indians have nothing more to exchange for alcohol or cotton goods. I do not write this to discourage collectors, and I wish as much success to the clever dealers as to the authors of a fine book. All I wanted was once again to give the most precise aspect of the latest artistic event.

LETTER FROM BERLIN

By OSCAR BIE

THE heavy pictures have disappeared. Lighter arts are practised, suitable to the time of year. Painting cannot pass over to the operette and farce in summer like the theatre; it is a terribly serious art, which, as can be proved statistically, laughs or jokes in the rarest instances, and then generally falls into caricature, becoming polemic and poisonous and consequently finding little pleasure in sheer gaiety. Painting amuses itself in summer by bringing out the so-called little arts—drawing, watercolour, pastel—in the belief that what can be so easily put down on to a piece of paper must be so much lighter than the material of oil and canvas. An exhibition of graphic art is arranged, but it is astonishing how little gaiety and light-heartedness is to be found there at present, the artists being so intensely zealous and conscientious that they rarely show a drawing or watercolour that has not its full artistic value and is almost as exacting as a large painting. Intimacy is no more. Of course, they were produced in quieter hours and are nearer to the heart than a large painting on the wall. But, after all, they express the tendency and life of the artist with equal, if not greater, intensity, because in them art can expand itself more unrestrictedly.

The exhibition of the Secession suggests such thoughts. Instead of being easier than the winter exhibition, it is more strenuous, because the interesting material has been so well sifted and so interestingly hung, showing all the temperaments of art on the picture plane, with hardly a single worthless or unsuccessful piece among it, and we are placed in a cannonade of artistic will-power which it is not at all so easy to withstand. It is not a promenade but a tumult of the most varied natures, each of which declares for itself the right to live and which certainly do not complete one another in the direction of unity or culture. After looking over 300 of such pieces we recognize, even better than in the great exhibitions of painting, both the gifts of the individual talents and the hopelessness of the whole group. There is not even the fanatical impulse to recognize a definite tendency or personality which might victoriously gain the upper hand. All the stages which would follow one another in the history of art appear contemporaneously. Absolutely everything is there from the last impression to the first form, and from the first objectivity to the last colour. Everything light and sketchy that generally dominates a graphic exhibition is entirely in the background. We cannot discover dull painters in oil who suddenly become light and modern in drawing. We even find that drawing gives way to the favourite material of watercolour, which fills the greater part of the exhibition. That shows the independence of this medium, which can no longer be reckoned among the preparatory arts, but rather among the final forms. Watercolours might perhaps be divided into the following groups: first, those which are interested in the purely pictorial problem without any side issues, like Charlotte Berend's flowers and nudes, Degner's magnificent

landscapes, Domscheit's powerfully hewn Oriental scenes, or Kohlhoff's spotty style or Krauskopf's temperament, who has not had any very happy moments this time, or the dark watercolour of Ernst Oppler, Hoppegarten's "Audience of the Pope," the upright Hubermann, or Rohricht's light Parisian flow of colour.

Others again emphasize the qualities of watercolour, like Bato with his dark Rhine landscapes, Joseph Oppenheimer in the fine and gay brushwork of his English scenes, or Spiro in Southern French objectivity. Strong natures—like Heinrich Heuser in his powerful pastels, Kerschbaumer with his broad interiors, the luscious Kleinschmidt, and Schmidt Rottluff with his glowing and yet well-controlled colour—come half-way between. And again, there are the objective artists like Büttner, who depends on nature, as Weiss does on doctrine, or Schrimpf and Fritsch on tendency. And there are the great satirists like George Grosz, whose watercolour is a perfectly finished thing, or Trier, who makes sharp and witty sketches of everyday life; and those who emphasize the drawn line in watercolour like Xaver Führ in his landscapes; and those who stamp it almost as a printed surface like Heckendorf in his last works. Finally, we must define a whole group of artists who work essentially according to their own taste, as Genin with his pastels of dancers, or Gramatte with his light and delicate Spanish watercolours, Mohr with his *Japoneries*, Mop with the colourful portraits of ladies, Schoff's watercolours in the style of Pascin, or Stern's designs for the theatre.

The pure draughtsmen are easier to survey: Baumeister the theoretic dogmatist, Birkle the cubist landscape painter, Hofer the master of style, Rudolf Grossmann with his exemplary distilled portraits of Coué, Valéry, Gide, Schlacht; Alexander Oppler with very concentrated portraits of actors and musicians; Hegenbarth of Dresden, the master of a diligent seriousness full of character, Meidner with religious heads full of content, Jaekel as the modern academician, and Meid as a stage manager with taste.

Is not this an imposing wealth of phenomena? One wonders who in other countries knows of these proofs of German art? Such exhibitions are generally treated too superficially, though they are quite a special document of varied work, produced with pain and difficulty, in the hopes of making an impression and arousing attention, and are yet usually scattered to the four winds. I should like to offer the Parisians such an exhibition as a complement to our theatrical productions there; Bruno Walter has given opera and Eugen Robert drama. In return, Henri Bernstein comes with his Gymnase Theatre and brings us his "Le Secret" in the *Kammerspielen*, which is for us a long since superseded literature, with a cast among whom only a few women like Morlay and Simone are interesting. Cannot art develop the same mobility? As I walk through the Secession, I think how little international this fine German achievement has remained so far.

* * *





Letter from Berlin

To begin with the opera, I should like to give an account of a new experiment by Erich Fischer, the well-known producer of light operatic music, which he himself arranges from old melodies, sits at the desk of the Potsdam Theatre and conducts two pieces by Offenbach, which are correctly sung on the stage. The orchestra is not seen, but it is heard. A pianist plays the music on a dumb piano, which is connected by telephone with the High School of Music in Charlottenburg, where the musicians, supplied with head-phones—sitting, I believe, each in his own room—hear the music, because it is silenced only for the audience in Potsdam, and play their score by it. Their playing is again relayed back to Potsdam, and sounds there through loud speakers as a proper orchestra. One cannot say that it always sounds very well and is rhythmically in time; but that may be perfected.

The social question, whether an orchestra could be electrically drawn together for smaller operas and would spare the cost of a regular orchestra, is of greater importance. But I do not see much hope in it. First of all, the whole thing is only possible with very easy music, as it would otherwise be torn to pieces by the double conducting at the desk and at the piano, and then it would be a matter of chance if the consequent limitation of repertoire corresponded with the limited capacities of such a small group of singers. However, it is worth mentioning as an experiment and an idea.

Meanwhile the good old operas are still given in the usual way, though there is some question what to offer the subscribers, since the repertoire is always growing smaller and the gaps of the old supply are scarcely filled by new works. The Municipal Opera has tried to give Wolf-Ferrari's "Inquisitive Women," which appeared to us so charming twenty-five years ago. And it must be admitted that it has not lost its charm even after the great experiences of the present generation. True, we regard it in a different way. We no longer hear the pleasant melodies and buffo ensembles as a direct spiritual enjoyment, but rather we look across the historical foundation from the Italian comic opera to Mozart and Falstaff, out of which this amiable music has been created with more sense of style than originality. The production did not quite do justice to the quality of the work, the decorations had been patched together, the conductor Denzler could not develop more tone out of the women's voices than out of the men's in contradiction to the opera, which is particularly gallant towards the women's parts. The old buffo world, which still lives here, is always growing farther away from our producers. Our own buffoonery lives in jazz and in the negro dances, of which we have a new edition in the black revue in the Ufa Palast, imported direct from Broadway under the very acrobatic direction of Sam Wooding. A marvellous step-dancer Thomson, a phenomenal black comedian Mr. Hudgins—these are the types that have taken the place of Pierrot and Harlequin. Let us not deceive ourselves.

On the other hand, the State Opera has given a new production of "Rheingold" as the beginning of a renewal of the whole "Ring." Now the new stage "Unter den Linden" can reveal its technical marvels! Ballet-dancers swim wonderfully as the daughters of the Rhine and are sung invisibly, the Rhine sinks through curtains with watery motifs, the landscape for the gods is ready, a plateau with the thunder rock and a cubistic Walhalla illuminated

by a hundred changes of light and shade produced by clouds, the surface rises in the whole width of the stage and with all the figures to the very top, the Nibelheim is already there in a blue-red flickering light when it sinks again and the whole plateau comes down, there is a wonderful thunderstorm, and a glowing rainbow that cannot be walked on!

Pirchau and Horth have created these scenic effects, not always in the final symbolical unity, but magnificently developed out of the modern technique. In addition to this the cast of singers under Kleiber can scarcely be enumerated—a long series of voices of the very first order, which, with the help of the fine new acoustic qualities, appeal to us as remarkable both in tone and words, so that, under the loving hand of Kleiber, we are almost forced to a reevaluation of this work, which we had already laid aside to some extent and which, in its pure *naïveté* and in the building up of its motifs, appears to us again as a rainbow drawn from an older romanticism to a new objectivity.

The new objectivity, "*neue Sachlichkeit*," appears in Hindemith's opera, "Cardillac," which was produced in Berlin in the Kroll Opera under the strong and personal conductorship of Klemperer, to whose energy we owe this happy event. Hindemith's work signifies, from the German point of view, the same tendency, away from realism and towards formalism, which Stravinsky showed internationally in his "Oedipus." This sort of thing seems to come naturally to Klemperer; he grasps it with all the bigness of absolute music, and gives us a production with such unity of masses, with such severe regularity, so grandiose in form, that in this direction, in spite of the clear and elementary qualities of the stage, a direct effect is again produced that takes the place of realism and, to some extent, surpasses it. The severe decorations by Dülberg and the antique production by Niedecken-Gebhard help him in the purity of style. An ensemble of splendidly trained singers and an admirable chorus leave nothing to be desired in the carrying out of the artistic intention. It is a great success. And Hindemith himself—the most prominent of the younger composers, who is now active in Berlin as an instructor—is able to make many bows to the audience. Such a production makes the work appear less problematic than it did at first. The treatment of so romantic a subject—a goldsmith who loves his works so much that he has to kill the purchasers until he himself is killed by the mob—without the explosion of feelings, in a moderate form that even makes use of the old methods of formal music, cannot result in a unity of system. Cardillac's outburst at the end of the second act is almost a return to the wild naturalism of Moussorgsky, which grips our soul. On the other hand, both the style and the staging in the great choruses and ensembles, especially of the third act, which give the opera the finish of an oratorio over and above the drama, are monumental in their bigness and full of lyrical sweetness. What an original inspiration is the love scene beginning with the lady's air and turning then to pantomime with an *obbligato* of two flutes, or the solo of the goldsmith's daughter, an archaic melancholy woven round with a delicate Bach-like quality! The opera is seeking new paths which are old ones, but which open out new and fruitful prospects, thanks to the spirit of the times and to the imagination of the artist, of overcoming realism, which we are sufficiently satiated with. An idealistic star has risen once again.

BOOK REVIEWS

THE ARTISTS OF THE 1890's, by JOHN ROTHENSTEIN.
(George Routledge and Sons.) 10s. 6d.

The relationship of father and son is nearly always characterized by an antagonism often open, more often perhaps latent; yet this antagonism is frequently accompanied by a mutual if unconfessed admiration. This is as true of the generations as it is of individuals. The important point, however, is that in both cases the foundations of our judgment, however logically and dispassionately we may attempt to erect and buttress the superstructure, are always inherently unsafe. We are inclined to regard our immediate relatives and—older or younger—contemporaries with an inevitable bias, an intellectual squint, such as does not affect us when we focus other relationships.

Making allowances for what appears to be a law of Nature, Mr. John Rothenstein's short book dealing with such relations and published under a somewhat ugly and misleading title is of very considerable interest. "Artists of the Nineties" would probably have been a more accurate as it certainly would have been a pleasanter-looking and sounding title. When we speak, *tout court*, of "the nineties" the eighteen hundred are always taken for granted, unless the context excludes it; to commence with the definite article, however, implies either that there were no other artists during the decade except the ten mentioned, or that the author has deliberately withheld the honorific qualification from all the rest. The former would obviously not be in accordance with fact; the latter, if intentional—and the book makes it clear that it is, at all events, so far as England is concerned—is a proof of the aforesaid bias. In this case the bias, however, is presumably not entirely the writer's own, for it is obvious that the book could not have been written by Rothenstein *filis* without the help of Rothenstein *père*. For one thing, it includes matter which only the father could have supplied; for another, it contains certain inconsistencies, which, unless I am much mistaken, would not have occurred if the author as one of the younger generation had voiced views entirely his own. For example: "In the art of Blake as in the art of Wagner," says the author in one place, "may be seen the sublimest expression of the modern soul"—modern, mark you; in another, discussing Whistler's fondness for musical titles to his pictures, the author says: "The new nomenclature was adapted from music, the one art in which form and quality signify everything and subject nothing." Subject nothing! I wonder what Blake would have said to that—probably "Form and substance are one," which indeed he did say. As to Wagner: it is true that we have acquired the habit of listening in Wagner's music for "form and quality" in concert rooms, in gramophones and even on barrel organs, but that does not mean that the composer would have sanctioned such forcible separation of the subject. Moreover, Wagner's "form" was conspicuously dependent on and relative to his subject, without a knowledge of which it cannot be rightly appreciated.

However, whilst there are many points on which one disagrees with the author's analysis of the period, he has nevertheless written an eminently readable and in many respects excellent book. His preliminary chapters on the social-economical and the æsthetical conditions, out of which "ninetyish" painting evolved, are admirable, and his chapters dealing with ten artists characteristic of that

phrase—Whistler, Greaves, Steer, Sicket, Conder, Beardsley, Ricketts and Shannon, Rothenstein, Max—contains, apart from shrewd comments, much information which will be of value to the historian of the future.

H. F.

THE GROWTH OF THE ENGLISH HOUSE, by J. ALFRED GOTCH, PP.R.I.B.A. Second revised and enlarged edition, with additional illustrations. (B. T. Batsford.) 12s. 6d. net.

This book, first published in 1909, needs no new recommendation, except to state that in its enlarged and revised second edition it is still more useful. One's only regret is that the author has not chosen also to enlarge the scope and bring his survey of English domestic architecture down to the present, especially as he ends on a hopeful note, believing that we are now once more happily emerging from a Slough of Despond. We are, indeed; but a few examples of nineteenth- and twentieth-century architecture would have usefully demonstrated the fact.

INTERIOR DECORATION OF THE EIGHTEENTH CENTURY (WOODWORK, WALL TREATMENTS, CHIMNEYPIECES, AND OTHER DETAILS), from the Designs of ABRAHAM SWAN. Selected by ARTHUR STRATTON, F.R.I.B.A. (John Tiranti & Co.)

This useful reprint is the revised edition of a collection of Abraham Swan's designs compiled and published in 1923 from the original editions of four of his works, viz.: (1) "The British Architect, or the Builder's Treasury of Staircases," folio 1745-58; (2) "A Collection of Designs in Architecture," 2 vols., folio 1757; (3) "Designs in Carpentry, or the Carpenter's Complete Instructor," 4to, 1759; and (4) "Designs for Chimnies," 8vo, 1765. This publication is of interest, not only to those professionally concerned with the interior architecture of the period, but also to others who will find Swan's theory of proportions commented upon by Mr. Arthur Stratton, F.R.I.B.A., an authority, worthy of careful study.

GONGORISM AND THE GOLDEN AGE: A STUDY OF EXUBERANCE AND UNRESTRAINT IN THE ARTS, by ELISHA K. KANE. (The University of North Carolina Press.) 16s.

This book, written with great learning by Professor Kane, owes its origin to the author's violent disapproval of "the modern movement." "The motive behind all these bizarre schools of art is the same whether it operates in poetry, music, architecture, sculpture, or painting. It is, in short, a frantic endeavour to hide the nakedness of imagination," he declares in his introduction, and, further: "It is the plan of the following study to trace the developments of another craze for fantastic art quite similar in essence to that of the present, but in a period three centuries remote . . ." This period is that of the Cordovan poet, Don Luis de Góngora y Argote, who lived from 1561 to 1627. Góngora, it appears, was a poet with a flamboyant style called "cultism," and "cultism consists in the predilection for an obscure language, latinized in vocabulary and syntax and surcharged with extravagant figures of speech." It is easy to guess which way the wind is blowing, in this case: one can foresee the analogies the professor is going to establish—if he can. The book is, indeed, eminently worth reading for the light it sheds on certain unfamiliar aspects of Spanish culture, in particular

Book Reviews

on her literature and music. The information it gives on architecture, sculpture, and painting is less extensive and also, perhaps, less unfamiliar. What, however, is remarkable in respect of his thesis is the author's habit of consistently weakening his own case. One example chosen almost at random may suffice. About Berruguete, whom he calls "the first important sculptor in Spain to exaggerate the baroque," he tells us: "To begin with, he lengthens his figures a full head or more, thereby preshadowing the spectral elongations of the later painter, El Greco. By this stretching the sculptor secures a tone of unreality, a spiritual subjectivity that is *quite appropriate to religious subjects.*" (The italics here, as farther on, are ours.) "Right here, then, we have an inconsistency—a hyperbate we may call it in the syntax of art—in the moulding of a nervous, wiry body, wasted away by much prayer and fasting, with, at the same time, the bulging biceps, pectorals, and thighs of a coal-passer. The *absurd* combination has, of course, no objective reality, but it may be given some aesthetic sanction since it *does convey*, subjectively at least, *the conviction of a mighty spiritual frenzy. . . . his fantastic colouring, by its very intensity, accentuates the unearthly splendour of his symbols, making them yet more abstract. . . . In spite of its flamboyant emotionalism the composition seems genuinely to be alive.*"

In a somewhat similar manner his attack on the "Góngora of painting," El Greco, also fails, the more so as it is couched in Gongoristic phraseology: "gangling virility," "imbecilic ecstasy," "ogling eyes and blubberous lips," and more of the kind. But if unreality, distortions, fantastic colouring do precisely what they are intended to do, and if the essence of "modern" art is quite similar, what is there in it that can be rightly objected to? We must confess we have rarely come across a writer before, who has so elegantly fashioned, so neatly placed the petard by which he himself is hoisted.

ANIMAL PAINTING, by W. EVANS LINTON, R.W.A. (Windsor and Newton.) 2s. 6d.

This is a really practical guide for the beginner. It contains useful instruction written by a teacher who understands his *métier* in so far as "copying Nature" is concerned; but there is little advice as to the abstract qualities of design which go to make a good picture.

FOREIGN REVIEW SECTION

By KINOTON PARKES

ARS ASIATICA

BABYLONIAN AND ASSYRIAN SCULPTURE IN THE BRITISH MUSEUM, by H. R. HALL. Super royal 4to., pp. 58 + plates lx. Cloth. (Paris and Brussels: Les Editions G. Van Oest.)

A thousand years of Asian art is a period comparable with a hundred of European. Four thousand years before Christ, art was a more deliberate process than 400 years after, and a less sophisticated. Artists worked slowly in the highlands and the plains of Mesopotamia, thinking nothing of the morrow. They were not independent persons as the artists of today are. No one man could have accomplished the terrific reliefs which still celebrate the triumphs of the Assyrian and Babylonian kings. These kings' armies were gangs of slaves who fought because they must, driven to it by great commanders.



HEAD AND TORSO OF A BODHISATTVA, JAIYA (ÇRĪVIJAYA). From *Ars Asiatica* (Van Oest).

These kings' artists were gangs driven to their rock-chipping by accomplished overlords of the arts. The author of this desirable book does not tell us much of the human element in the production of Assyrian and Babylonian sculptures, for his purpose is to describe them as such; the museum rather than the world is his sphere.

An unnecessary confusion regarding sculpture is introduced. The illustrations are all carvings in stone, and H. R. Hall claims that these are sculpture to the exclusion of works in wood, ivory, copper, and bronze, "popularly called 'sculpture' nowadays . . . as belonging to the domain of carving or toreutic." He relegates intaglio to glyptic, and brick-reliefs to "modelling rather than sculpture." Sculpture is sculpture whether carved or modelled: that is, glyptic or plastic; mere size commands no definitive character. The smallest ivory is only different in degree from the colossal statue or huge relief. Relief or round conveys no generic difference. To class toreutic, unless purely the work of the *ciseleur*, with carving is unfortunate, because toreutic is embossing, punching, while carving is cutting. All sculpture in ivory, jade, crystal, marble, stone, and wood is glyptic; that in wax, clay, plaster and the molten metals, plastic. It is unfortunate to arrogate to stone-carving a term which, if so adopted, would exclude all the cast bronzes,

Apollo: A Journal of the Arts



BUDDHA SEATED ON THE NAGĀ, BIMĀY (KHMER).
From *Ars Asiatica* (Van Oest).

statues, and all the ceramic figures of the world. A stricter observance of terminology is required in the domain of sculpture.

It is perhaps somewhat loose to claim that Assyrian and Babylonian art is "the most ancient art of Asia, the first expression of her artistic soul." It is probably true of Western Asia, and it is certain that Persian derived from it. It is doubtful, however, if China, for example, were behind Mesopotamia in point of time or evolution of the æsthetic soul.

The sixty plates of this volume, finely printed in double-tone collotype, reproduce no fewer than 150 specimens of stone-carving in the British Museum, ably annotated by the author, who is the keeper of this section of the museum's treasure. The treasure is great and worthy of this pious attention, for no other museum is so rich in Assyrian work. The Louvre is pre-eminent for its Babylonian carvings, and Constantinople has fine things of both phases. Copenhagen, Oxford, Cambridge, and

Philadelphia possess treasures, and Bagdad will one day draw all lovers of Asiatic art to its new museum, new sign of the renaissance there. The earliest Sumerian work illustrated is the "Lion's Head," and the stone bowls with relief carving. The likeliest assumed date is 3000 B.C., and to this period these vases and the earliest-known portrait figure in the round are given. There are others, and all are marked by a Semitic cast of countenance. Portrait reliefs of the kings of Babylon of about 2000 B.C. have lost this and given place to the more customary features, with the beard persisting in the examples dated 1150. The 883-859 B.C. portrait of Ashur-nasir-Pal II in the round and the stele and altar are very fine, but the magnificent torso of the goddess Ishtar of 200 years before surpasses them in interest and the rarity of its nudity.

It is impossible and unnecessary to remark on all the treasures described and illustrated by Dr. Hall, for they are in most cases the great pieces which are admitted by the world as beyond compare: the winged, human-headed lion, the battle and hunting scenes. The "Lion Hunt of Ashurbanipal" is particularly well treated in a folding print no less than a yard long. Here is astonishing glyptic, naturalism, and pictorialism. Of its kind there is nothing greater in all sculpture. A further piece must be mentioned, and Dr. Hall congratulated on its selection—the "Relief-pavement of Ashurbanipal," a great piece of decorative applied sculpture. The book is a fine monument to the artistic powers of the Assyrians and Babylonians—powers which have never been surpassed in significant and characteristic artistry.

LES COLLECTIONS ARCHÉOLOGIQUES
DU MUSÉE NATIONAL DE BANGKOK,
par GEORGE COEDÈS. Super royal 4to., pp.
116 + plates xl. Sewn. (Paris and Brussels :
G. Van Oest.)

The line of the Equator is but thinly populated; it is a barren line in almost all respects. Some twenty degrees north of it runs the Tropic of Cancer—a line teeming with life and associations, for it runs through China, Burma, and India. To the south are Siam and Cambodia; to the north the great culture-track extending from the Pacific to the Mediterranean—a track which includes some 7,000 miles and some 7,000 years; the track of the arts from east to west, from west to east. Between Greece and Japan many a great gulf is fixed, and art had to encompass the Gobi Desert and the Atlas Mountains, as well as the Caspian Sea, in its peregrinations. It travelled for the most part by land, lingering here and there; being born and dying here and there, scattering abroad its treasure on the great route across Asia. Wherever the art-spirit paused there was a temple set up to it, and it paused in Siam, an outpost off the main track, almost as far south as the art-spirit ever strayed, and where these fragments are now gathered.

7



Book Reviews

The illustrations of the evidences of this are of objects preserved in the Bangkok National Museum. They are divided into three main sections—pre-Khmer, curious objects from the Malay Peninsula, and Buddhist and Siamese. Siam is the result of incursions of the Khmers from Cambodia in the south and the Lao-Tai of South-West China in the north, who established themselves about A.D. 575, which dates the Buddhist style in Siamese art. Frequent exchanges of hostilities were made with Cambodia for a long period of years, culminating in the thirteenth century. During the fifteenth and sixteenth centuries there was a good deal of trouble with the Burmese among others, and, in the eighteenth century, civil war. In spite of all this, however, the Siamese pursued the peaceful arts with such success as is shown in this interesting and fruitful volume. That the modern Siamese are devoted to the arts is seen in the establishment of a National Museum and a Royal Institute of the Arts of which the author of the volume, George Cœdès, is the general secretary.

It is not all Siamese art that is illustrated in the Bangkok Museum, but examples of art intimately associated with and probably responsible for what Siamese art has to offer. The interest of this volume is therefore general, but the fact of the establishment of such a museum in the capital of Siam is of the highest interest and significance, and is certainly a most important factor in the study of Asian archæology. An account of its establishment and the incorporation of various scattered collections is given with some rather tedious detail. The value of the exhibits, representing as they do a variety of civilizations, is not discounted. Cambodia, Malay, Java, and Sumatra contribute, as well as the greater nations, with their Brahmanic and Buddhist contributions, so that the museum is of the utmost value to students of the Far East.

The earliest exhibits illustrated are those of Buddhist symbols probably anterior to the sixth century, and there are statues of Buddha of about the same time. Semi-nude statues of Vishnu with cylindrical headdress are highly interesting, and the Brahmanic images from Malay are arresting by reason of their bizarre decoration.

Highly decorative, too, is the very beautiful head and torso of a Bodhisattva, Çrivijaya of the ninth or tenth century (illustrated on page 155), as is also the no less delightful statue of Lokeçvara of Jaiyā, of the same school. The examples of Khmer art belong mostly to the twelfth century and include a hardstone, armless, sitting statue of a nude man from Bimāy, the beautiful young Buddha seated on the Nāga, and a seated Buddha in meditation, which is a very fine work in stone. A very different Khmer exhibit is the laughing bronze head and torso of a woman, and there are also some decorative fragments in bronze and some vases in ceramic. Other pottery pieces are from Svargolok, but the majority of the exhibits are of bronze and stone, all very engaging and all beautifully reproduced, the results of all the cultures of all those centuries and all those goings to and fro of the art-spirit.

MASTERS ALL

HONORÉ DAUMIER: LITHOGRAPHIEN 1861-1872,
Herausgegeben von EDUARD FUCHS. Folio, pp. 26.
illus. + plates 72. (München: Albert Langen.) Marks 25.

This fine book is the fourth volume of the issue of Daumier's woodcuts and lithographs which, with the

even finer work on "The Painter Daumier" (reviewed here recently), forms the monumental edition of the artist's work by Eduard Fuchs. It is a great effort crowned with great success for which no praise of the author and publisher can be too great. Apprenticed to a lithographer, Daumier practised this form of print-making during the whole of his life, producing more than 3,000. As caricaturist he worked for "La Caricature," and "Le Charivari," creating vivid types of character. From designs for music publishers and advertisements, he reached the heights in the technique of drawing on the stone and, by his fundamental artistry, the heights of art. There are several series of lithographs belonging to different periods of his life, and the present volume represents the last, for he died in 1878. It is full of the essentials of the life and manners of the period of the sixties, as true to life as great caricature can and must be. Not only the costumes and the customs are depicted, but the inventions and sports of the time as they became popular in turn—ballooning, the swimming bath, the nude pictures and sculptures of the new art at the exhibitions, the life of the Bohemian artist, the theatre, and the inevitable scenes in the homes and the cafés of the bourgeoisie. Politics and war receive scathing comment and complete a pictorial human document of the time which is unsurpassed.

GAVARNI. Herausgegeben von EDUARD FUCHS. Folio, pp. 27, illus. + plates 80. Cloth. (München: Albert Langen.) Marks 35.

More graceful and less acid than Daumier—not so great an artist, but a very accomplished illustrator and caricaturist—Gavarni stands next to his great contemporary as lithographer. His prints from the stone display an admirable technique and good draughtsmanship. His humour is gentle, and it is often mischievous. He loved a naughty situation and drew it with gusto. Happy in the earlier years of his life, his drawings were then of happy scenes. Later, having visited London, where he witnessed the sordid side of the city's life rather than the gay to which he had been accustomed in Paris, he saddened and indeed grew morose, devoting more time to science than to the art in which he was so accomplished. Nevertheless his output was as large as it was charming, and for many years he was one of the most popular figures in French society and art.

Born in 1801, Sulpice Guillaume Chevalier was poor and learned to draw at a free school, while devoting his talents to engineering. In time his wit earned for him the editorship of "Les Gens du Monde," and his lithographs were begun above the name Gavarni which he adopted. He then began his "Le Charivari" caricatures, and became the most-called-for illustrator of books popular at the time and now sought after for his drawings. The foibles of society and family life engaged his attention, but his vein was of quiet humour rather than exaggeration or grotesquerie. Among the eighty lithographs reproduced in their original size, there are few which proclaim any other feeling than a joyous amusement at the little weaknesses of humanity. He does not probe the depths in any of them, hence his popularity. In the series of woodcuts which embellish the text Gavarni evinces a pleasant sentimentality which was requisite for the books of the period and explains his success in that direction. This is a handsome volume, edited with all the accustomed care of Eduard Fuchs.

Apollo: A Journal of the Arts

GOYA, by HARALD NIELSEN. 4to, pp. 78, illus. (Copenhagen: Henrik Koppels Forlag.)

The complex character of Goya is the subject of this close psychological study by the Danish author and critic,

There are several other self-portraits, and the rest of the illustrations are thoroughly representative. Some of them are unbacked full-page plates, and there are many in the text. They are typical of all phases of the artist's work,

including portraits, groups, scenes (war and pastoral), largely to be found in the Prado. The Proverbs, the Capriccios, the Disasters of the War, and the Bull Fights are among the smaller illustrations, as well as the horrible Saturn and the etching of "The Garrotted." The "Maja" of the Prado is included along with the nude study for it. This is a book on the many-sided, prolific, and macabre genius which all his admirers will wish to possess. Not the least of its attractions is the coloured plate on the cover.



GOYA: SELF-PORTRAIT (1785-87). *Frontispiece of "Goya," by Harald Nielsen.*
(Copenhagen: Henrik Koppels Forlag.)

Harald Nielsen. It is a most interesting volume and generously illustrated. Incidentally it is finely printed on beautiful thick paper. The frontispiece is the characteristic self-portrait of the great Spanish painter, of 1785-87.

which illustrate this brochure. However it was influenced, in more than one particular it is individual. The pleating of the draperies of "St. Dorothea" and "The Annunciation" study are unlike anything else,

DIE DRAMATIK DES LICHTS
IM WERK MATTHIAS
GRÜNEWALDS, von ROMAN
BOOS. 8vo, pp. 42 + plates xi,
illus. (Basel: Verlag Rudolf
Geering.) Francs 5.

The older art historians credited Grünewald with the altarpiece of Saint Maurice and Mary Magdalen at Halle-on-the-Saale, and said that Lucas Cranach was his master. There is no impossibility in the offering of such a work to a Swabian; indeed, Grünewald's contemporary (a Swabian also), Baldung Grün, was asked to do pictures for the Market Church of Halle. The later school pointed out, however, that Grünewald's style had no reference to that of the Halle altarpiece and that he was more influenced by Altdorfer and Dürer; the proof they discern in the large Issenheim altarpiece, an important polyptych of eleven panels, a shrine and sidepieces. Other considerable works by the same hand were made in monochrome and are to be seen in the Saalhof at Frankfurt and in the museum at Basle. What the style of Grünewald is like may be seen from the ten reproductions of drawings from the Savigny collection

Book Reviews

and there are other characteristics which are almost as rare. Grünewald was not an impeccable draughtsman, but he was a stylistic one, and this publication by Dr. Boos serves a very useful purpose in drawing renewed attention to one of the early sixteenth-century German masters.

SIEG DES GENIUS, by HEINRICH HOHN. 8vo, pp. 72. (Jena: Verlag Eugen Diederich.)

In appropriate Gothic type, making a pleasant page, this festival piece in blank verse celebrates 500 years of the art life of Nuremberg. Published on the occasion of the Albert Dürer celebrations this year, Dürer is one of the characters of this poem in dramatic form, the general subject of which is the triumph of genius. The characters, which belong to a widely-spread period, are ingeniously synchronized for the poetical purposes. Those representing the Gothic period are the church builder, Adam Kraft the stone-sculptor, and Veit Stoz the carver. The Renaissance men are Peter Vischer, sculptor; Wenzel Jamnitzer, goldsmith; Albert Dürer and Baldung Grün, painters. There are a number of minor characters including young painters and sculptors, doctors and students of art history and their wives. A very interesting and cultured effort and worthy of its great occasion.

ART HISTORY

DIE MEISTERWERKE, von LEO BRUHNS: 1. DIE ALTEN VÖLKER, pp. viii + 296, illus. 103; 2. CHRISTLICHE FRÜHZEIT UND MITTELALTERLICHE DOME, pp. viii + 304, illus. 133; 3. BILDNER UND MALER DES MITTELALTERS, pp. iv + 284, illus. 125; 4. VON EYCK BIS HOLBEIN, pp. iv + 236, illus. 97. Cloth, cr. 8vo. (Leipzig: Verlag E. A. Seemann.)

The latest history of the arts appears in the handiest form, in good type and with copious illustrations. It consists of a continuous narrative undivided by chapters. Opening with a few pages and an illustration on pre-historic art, eighty pages are devoted to Mesopotamia, Egypt, and Crete. Greece is then dealt with, and for the rest European art in its phases of architecture, sculpture, and painting. The crafts, except in their highest manifestations, one of which is the finely modelled "Christening Vessel of Hildesheim," are not dealt with. The work is concerned with the fine arts. The illustrations include the great works which have been illustrated before, as necessitated, but in their considerable number there are a good many fine things which are not to be found assembled so conveniently in other histories on a similar scale. While not large, they are sufficing. As regards architecture, there are a number of reconstructions and plans. Of the works no longer *in situ* the location is stated. The author is a Professor of Art-History in the University of Leipzig, and he has brought to a task, which he is carrying out commendably, the latest results of research, although, limited by space, he deals only lightly with the abstruser points. His work is a popular history, and convenient and capable at that. Four more volumes are to be published to complete the work. For the present it deals with the arts from the earliest times, the churches of the Early Christian period and the Middle Ages, the painters and sculptors of the Middle Ages, and the period from the Van Eycks to Holbein.



CHRISTENING VESSEL IN THE CHURCH OF
HILDESHEIM.

From "Die Meisterwerke," by Leo Bruhns.
(Verlag E. A. Seemann.)

LE PAYSAGE FRANÇAIS DES ENLUMINEURS A COROT, par JEANNE MAGNIN. 8vo, pp. 225 + plates xxiv. (Paris: Payot.)

Jeanne Magnin points out that landscape painting, which forms so considerable a part of the glory of French art, came more tardily into its own than that of the other schools. With Giotto and Van Eyck there is an amount of realism in landscape which is by no means insignificant. It is to the Swiss artist Conrad Witz, born at Constance in 1395, that the honour of producing the first landscape-portrait is accorded. In France, the illuminators, whose landscape backgrounds are admirable but of course conventional, did very fine work. Nearest to Nature, as we see it in Giotto, in French art comes Jean Fouquet, with his "Sainte Marguerite Guarding the Sheep," in the Louvre. This is the introduction to real landscape, the debut in which is made by an artist of the first rank, Nicholas Poussin. If French pure landscape waited to make its appearance, it made a good one when prepared. There now appears light and air, but hardly the portrait-landscape, for the interest is still maintained in the picture rather than in the treatment of Nature. In the first part of the seventeenth century, romance rather than realism was

Apollo: A Journal of the Arts

the keynote to art. Poussin was romantic and so was his contemporary, Claude Lorraine. Both died in Rome, both were romantics in a classical manner, but with their work a great school of landscape was established in France. With decorative modifications, the eighteenth century was prepared for Watteau by a passing submission to the Flemish style leading to a more developed naturalism. With Watteau real French country superseded vague imaginary landscape, and real French houses were found there with real French people about them. It was a great advance and could no farther go, and the inevitable sophistication set in. The way was open for Fragonard to develop upon Lancret, after the passage of François Boucher and Joseph Vernet. The latter's influence was all for the good, and, apart from the popular pictures of Fragonard, a beneficial influence was exerted also by him in his landscapes.

A number of smaller masters carried on a sequence which has never been broken. There has always been fine French landscape since its inception, not always by landscapists pure and simple, but by men who were artists in general; and even when the great modern invention of pure landscape *en plein air* was introduced in the nineteenth century, Corot was its first great master, although Corot was a painter in other kinds. From Jean Fouquet (who died in 1480) to Corot (who died in 1875) is a far cry, but it knew no cessation. In the chronological list supplied in this valuable account of French landscape art there are no fewer than ninety-four masters, large and small, enumerated.

RECHERCHES SUR LES INFLUENCES ORIENTALES
DANS L'ART BALKANIQUE, par ANDRÉ GRABAR.
8vo, pp. xiv + 150 + plates xvi. Sewn. (London: Humphrey Milford.) 10s. 6d.

The forty-third issue of the publications of the Faculty of Letters of the University of Strassburg is a valuable contribution to European art-history. It is concerned with the finds which have been made at Patleina in Bulgaria, and the first section is devoted to the ceramic decorations of a ninth- or tenth-century church there. It is concerned also with the researches among illuminated manuscripts of Serbia and Bulgaria of the thirteenth, fourteenth, and fifteenth centuries; scenes relating to the Four Evangelists, the Virgin, the parables, and also of the life and death of Alexander.

It is generally assumed that work of this description, wherever found, is due to a Byzantine source, but it is now a question of doubt as to whether a more Eastern influence may have been exerted; indeed, the question may be asked if the original source may not have been shared by Byzantium and the East in these early arts of the nearer Balkan countries. The peculiar Slav impress is upon these ceramic and illuminated works of course, and is sufficiently dominant to give a character to them quite apart from origin. It is, however, of interest and value to pursue the source, and there seems little doubt that it may be found in Mesopotamia. André Grabar has gone into the matter very carefully and in the greatest detail; and his research is extensive as well as intensive, and will be generously welcomed by all future art historians, whose exactitudes are ever becoming more particular.

A formidable list of works consulted is somewhat overpowering, inasmuch as the real gist of the matter lies in original research connected with the Patleina ceramic, and the miniatures of the Four Evangelists and the Alexander illustrations in the Sofia Library. This list of works is valuable, however, on its own account as a bibliography of works dealing with this particular period. Mostly in French and German, there are less than half a dozen references out of some one hundred (one of which is due to a Finnish scholar) to English research workers.

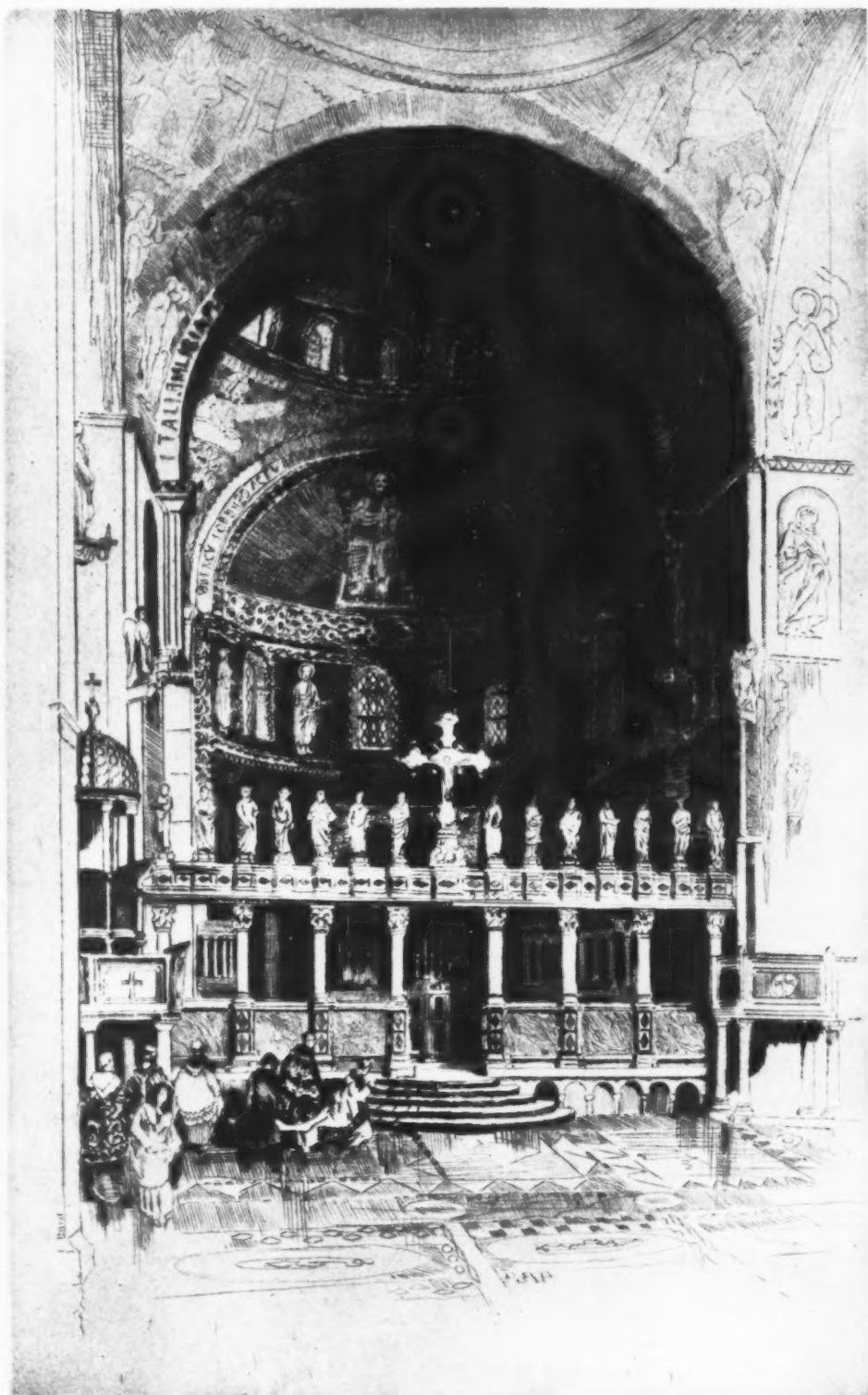
DREI SCHRIFTEN ZUM AESTHETISCHEN FORM-
PROBLEM, by ROBERT VISCHER. 8vo, pp. 80. Sewn.
(Halle (Saale): Verlag Max Niemeyer.) Marks 4.

Dr. Robert Vischer is the veteran professor of art-history of Stuttgart, who, as far back as 1879, published "Luca Signorelli and the Italian Renaissance," which was succeeded in 1904 by "Peter Paul Rubens." His work in art-history has been considerable, and he has made notable contributions to æsthetic. Three of these are now reprinted and form a discourse on the "Nature of Form." This discourse is written from the philosophical point of view and not from the practical, as is the sculptor Adolf von Hildebrand's "Das Problem der Form," which appeared the same year in Berlin (1893) as Vischer's "Nature View of Æsthetic," although this was written three years earlier. The other two, and longer, essays predated this and von Hildebrand's book by twenty years. The first and longest is on the "Optical Form-Sense," and deals with the conception of form-space; the susceptibility of the sense to the appearance; the imaginative representation of the image; the sensations caused in the mind by Nature; the intention and the will of the artist, and the fantastic forms which the artist evolves. The argument in reform of the æsthetic point of view enters on the intriguing question of pure form and stylization; the unconscious, or subconscious, power of the imagination to organize the figure into a higher stage of expression and the evolution of actual figure-form into the ideal. It is a fertile subject, and is here treated suggestively and authoritatively.

ART AND GERMANY, edited by KARL KIESEL and ERNST
O. THIELE. 8vo, pp. 111 + illus. 51. (Bremen: University
Travel Department of the North German Lloyd.)

This is a most enjoyable book. It contains twenty-nine short articles on unrelated subjects, but through them all there runs the strong current of German culture. Throughout, too, there is a manifest desire that others shall enjoy it, and the feast that is set out is rich. The good things range from Early Gothic sculpture to German architecture today. The treasures of several old German cities are indicated and the hardly-realized untravelled part of Germany is set out invitingly. So far as the subjects it touches upon, it is an admirable guide; and not the least of its virtues is its explicit and implicit belief in the value of German baroque, which is not yet estimated at its real value nor its meaning properly understood. Insistence on the value of the ceramic art of Germany is also made. A number of articles deal with various theoretical aspects of modern art, and among the illustrations are a few of the work of the more significant of the younger painters and sculptors.

ETCHINGS OF THE DAY



ST. MARK'S, VENICE
Edition limited to 75 proofs at £5 5 0

Drypoint by A. F. Affleck
Published by James Connell and Sons

ETCHINGS OF THE DAY



ST. CLEMENT DANES

By Graham Clilverd

*Limited edition 75 copies
at £4 4 0 each*

*Published by
Arthur Greateorex, Ltd.*



GOLDENEYES

By Winifred Austen, R.E.

*Limited edition 100 proofs at £4 4 0
Published by Arthur Greateorex, Ltd.*



BLACK-BACKED GULLS

By Winifred Austen, R.E.

*Limited edition of 75 copies at £4 4 0
Published by Arthur Greateorex, Ltd.*

ETCHINGS OF THE DAY



THE STREET
OF THE
AQUEDUCT,
SEGOVIA

*Limited edition of
100 proofs at
£5 5 0 each*

*Drypoint by
Lionel Lindsay*

*Published by
P. & D. Colnaghi*

ART NEWS AND NOTES

By HERBERT FURST

THE EXHIBITION OF MR. A. J. MUNNINGS'S R.A., PAINTINGS AT NORWICH.

The city of Norwich is to be congratulated upon its courage to honour not only the glorious dead artists, as it has done in the past, but also a living one who may claim to aspire to such an epithet when once he has "shuffled off the mortal coil." In other words, it was a good idea to hold an exhibition of Mr. Munnings's paintings at the Castle Museum in Norwich; for the artist is not only closely connected with that city, but also one of our most popular painters. Born in Mendham, Suffolk, in 1878, and educated at Framlingham College, he served a six

years' apprenticeship with a Norwich firm. During this time he also studied art under Mr. Walter Scott at the Norwich School of Art. Later, he went to "Julian's" in Paris, and subsequently finished his studies at Lamorna in Cornwall. In his twentieth year he already had two pictures in the Royal Academy, and since then he has "never looked back." The reason for his great popularity and success is not far to seek. His pictures are English to the core. He paints horses and dogs, sportsmen and huntsmen, the jockeys and gipsies of the racecourse, and all in a setting of the English landscape. If this is one, and perhaps the principal, reason of his popularity, another hardly less significant one is his manner of painting. He



ZENNOR HILL, CORNWALL

(Lent by W. G. Macbeth, Esq.)

By A. J. Munnings, R.A.

Art News and Notes



By A. J. Munnings, R.A.

FLOOD WATER AT FLATFORD

Apollo: A Journal of the Arts

paints what he sees, as he sees it. His technique might be described as swift-sure impressionism. It has distinct affinities with Sargent's, and is even sometimes, as in the "Flatford" landscape (on page 165), reminiscent of his great countryman, Constable. Mr. Munnings is an "easy" painter; he makes no demands on the public's knowledge of art, but gratifies its taste at the same time by a display of brushwork in conjunction with the apparently photographic "truth" of his draughtsmanship and rendering of tone as well as colour values. In such circumstances one can hardly wonder at his success. He was elected Associate of the Royal Academy in 1919, and a full member in 1926, appropriately enough on Derby Day. Mr. Munnings is represented in the Tate Gallery by "Epsom Downs: City and Suburban Day" (purchased out of the funds of the Chantrey Bequest in 1920), and in many other public galleries, as for example in Oldham, Brighton, and the National Gallery, Sydney. In 1917 the Canadian Government commissioned him to illustrate the activities of the Canadian Cavalry and Forestry in France. This series embraces no fewer than forty-five

paintings; in addition, there is also one in the Imperial War Museum.

At the time of writing, the exhibition was not yet opened. It is therefore impossible to give an account of its general impression; but it would be surprising if it did not bear out the view that Mr. Munnings's outlook is in general that of the older generation. The kind of art which is typical of today is that in which the picture is emphatically considered as an independent reality, whereas Mr. Munnings has always insisted upon a more or less faithful imitation of the effects of Nature. This is borne out by the illustrations which accompany this notice.

THE "DAILY TELEGRAPH" EXHIBITION OF ANTIQUES AND WORKS OF ART AT OLYMPIA, JULY—AUGUST.

This exhibition suffered very considerably from the uncertainty of its purpose. It was neither entirely æsthetical and historical and educative, nor completely commercial. The "choice examples" were mixed up with a great deal that was not choice; the "antiques," with modern



EVENING AT LANGHAM

By A. J. Munnings, R.A.

Art News and Notes



THE BRAMHAM MOOR HUNT

(Lent by the Viscount Lascelles)

By A. J. Munnings, R.A.

productions—so that a considerable amount of effort on the part of the promoters and exhibitors, and much physical energy on the part of the public, were dissipated. An obvious and rather distressing example of this was the Loan Collection of Pictures, where the visitor was promised to be shown walls covered “practically exclusively with world-famous masterpieces.” There was much virtue in the saving clause “practically.” However, from the picture-lovers’ point of view there were at least three paintings to be seen for which one might forgive all the sins of omission or commission from which this Exhibition of Antiques and Works of Art suffered. The first of these is the famous “Wilton Diptych,” belonging to the Earl of Pembroke. It represents Richard II surrounded by his three patron saints: St. John the Baptist, Edward the Confessor, and Edward the King-Martyr adoring the Virgin and Child, surrounded by attendant angels. The picture is still an unsolved problem. Viewed by different eyes it evokes different emotions and calls forth different opinions. Praised on account of its “spirituality” by one critic, it is judged by another to be the work “not of a man who was spiritually exalted above the average, but rather of one who was mentally below it.” Both extremes seem to me to be wide of the mark. The signs of spirituality or the lack of it which we are inclined to read into works of that period are probably in us; actually, the artist’s aim was pure realism, a vivid imagining of a scene as it would look if it had occurred. Witness here the attitudes of the

angels—one laying his arm upon another’s shoulder, a second linking his with his companion’s, a third crossing his in a nonchalant manner, and the Virgin’s delightfully maternal clasp of the Infant’s toes. Particularly admirable and rather different from the rest of the picture is the carefully modelled Infant Christ. The nationality of the painter has been regarded in turn as Italian, French, Bohemian, and English—it is here catalogued as “English.”

The second is Rembrandt’s “A Savant with the Bust of Homer, known also as the Portrait of a Man of Letters and as an idealized Portrait of Virgil” (see plate facing p. 156). Rembrandt, pictorially at his very greatest! The subject in this case, though it belongs to the period to which we owe some of his emotionally profoundest works, hardly matters, but as a painting of light values it is beautiful beyond literary definition. The third picture is Raeburn’s “MacNab” (see plate facing p. 140). “The MacNab” was “a character,” and looks it, every inch of him, and there is a considerable number. The painting, however, proves that Raeburn, uncertain though he was—see here the awkward placing of the figure—could rise to heights which neither Reynolds nor Gainsborough has often reached and hardly ever surpassed, though Gainsborough’s “Portrait of Jack Needham, Tenth Viscount Kilmorey” here is, as a piece of character delineation, not to be underrated.

These are the three *clous* of the Loan Collection, but there are several others which were eminently worth



A GOLD BUST FOUND ON AN ANCIENT SITE NEAR HAMADAN IN PERSIA

(By courtesy of Messrs. Spink and Son, Ltd.)

exhibiting: Raeburn himself was well represented by other examples; so was Hogarth, Reynolds, Gainsborough, Cotes, Constable, Cotman, and Crome. There were two excellent Hals portraits, "Balthasar Coymans and his Wife" (see plates between pp. 152 and 153); Quentin Metsys' "Ugly Duchess," painted about a hundred years after her death, and therefore not authentic but none the less interesting; Raphael's celebrated "Cowper Madonna," Van Dyck's "Abbé Scaglia," and several minor works, amongst them an unusual example of the primitive Spanish school, "The Birth of the Virgin," attributed to Luis de Borrassá.

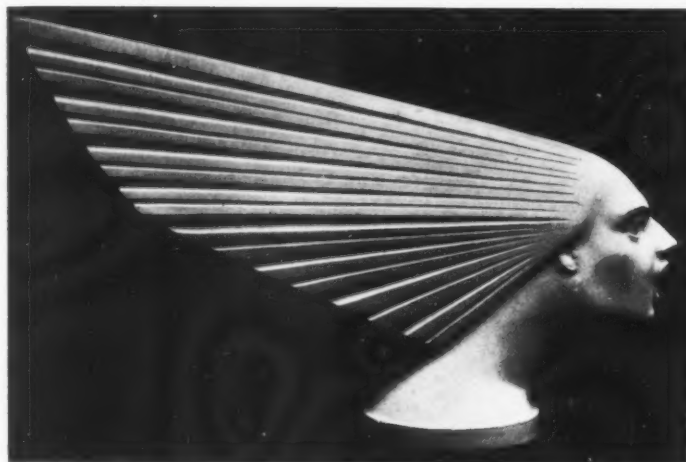
One of the sensations of the exhibition was the Bust in pure gold (see illustration above), excavated near

Hamadan, in Persia, and exhibited by Messrs. Spink and Son. The work can only be regarded as a curiosity, if genuine, and there seems to be no doubt that it is, despite the fact that similar work of like provenance and period is not known. It is evidently the handiwork of an artisan used to beating and chasing metal, as witness the lavish display of fine ornamentation, but without any knowledge of the human figure or any feeling for plastic and æsthetic values.

The exhibition contained, of course, much more of interest than it is possible even to mention here, and some of it so difficult to find that one missed it altogether.

If the promoters' hopes are realized and the exhibition becomes an annual event, one would like to see three

Art News and Notes



MOTOR MASCOT
"SPIRIT OF THE WIND"

Taken from plaster model
(At Messrs. Breves' Lalique Galleries)

improvements: First, the exhibits should be strictly confined to *old* work, whether as "antiques" or "works of art"; secondly, an historical and chronological display would be far better than the commercial display at present adopted; and lastly, a bare fortnight is hardly long enough for such a quantity of works—well over 3,000—of which each has, or at least claims to have, special and individual interest.

The Summer Salon at the Redfern Gallery.

The summer salon at the Redfern Gallery reminds one of nothing so much as of a service of *hors-d'œuvre* in restaurants which pride themselves on this course. The pictures, mostly watercolours, may be likened to the small dishes, and the contents are as varied in colour and design. The most solid "dish" here is a still-life of a dead white chicken accompanied by two eggs. This picture, called "White Wyandotte" (8), is painted by Mr. Henry Carr with much understanding, and is as good as such things can be, in spite of its academic appearance. At the opposite pole is Mr. Basil Taylor's "Bible" (77), a draped female figure of the infant-primitive "school," and, for all that, well designed both in rhythm and colour. It attracts one much more than Mr. George Bissell's "Sailor's Return" (69), which is conventionally but not inventively "modern." It is amusing to compare Mr. R. O. Dunlop's exuberant "Bottles" (7) with Mr. Edward Wadsworth's very sober "Corks" (44), the former rendered as emotionally as the latter are intellectually recorded. One of the best modern landscapes here is Mr. Cedric Morris's oil-painting "The Hermitage" (24), whilst again, at the opposite pole of æsthetic conception, is a clean, academic little watercolour "Sheds" (81), by Mr. W. Croft. Mr. Iain McNab's "Boats of Arnemuiden" (68) and Mr. George Charlton's "Ferry" (82) steer a kind of sound middle course, but in that sense one perhaps prefers Mr. J. R. McCulloch's very well-designed "Country Lane" (65) with its converging main lines, which keep the picture together without stressing their purpose too obviously. Mr. Paul Nash's "Cagnes" (56), which together with its intentionally dilapidated frame forms an exquisite æsthetic ensemble, is decidedly a dish to set

before "gourmets," who alone would appreciate its *haut goût*. Very different in style, though slightly related in taste, is a tiny etching by Mr. Albert Rutherton entitled "Composition, No. 1" (103), and hung in the dark. Amongst other things worth noting are Miss Clara Klinghoffer's two "Portrait Heads" (13 and 28), Miss Ethel Walker's "Decoration" (55)—but one is getting a little tired of their uniform, if unfinished, excellence—Mr. Percy Bliss's wood-engraving "The Astronomer" (97), Mr. Ten Klooster's woodcut "The Torrent" (107), and Miss Rowles's Whistlerian "Low Tide" (27).

Monsieur René Lalique's Glass at Messrs. Breves' Galleries.

One of the most beautiful materials which human ingenuity has invented is glass, and though it has been made for thousands of years we are probably only just beginning the Glass Age. It at least seems probable that glass will be employed for many purposes for which we now use such different materials as bricks, tiles, marble, iron, wood, stucco, porcelain, not to mention the possibilities of glass "fibre" for textile fabrics. Even as we write comes the news of a church, opened in Cologne, built entirely of glass and steel. Amongst those who have recognized the importance of an industrial and commercial exploitation of glass,



"SPARROWS" BOWL (At Messrs. Breves' Lalique Galleries)

Apollo: A Journal of the Arts



CANDELABRA "GRAPES" (At Messrs. Breves' Lalique Galleries)

Monsieur René Lalique stands foremost. He began as a goldsmith-jeweller, and it is probable that the handling of gems, the effect of cameos, first drew his attention to the suitability of glass for decorative purposes. His principal merit, however, was his idea of using glass industrially. The first real opportunity, after some tentative experiments, came to him some twenty-five years ago when he was approached by M. Coty, the perfumer, with the request to furnish decorative glass labels for scent bottles. Out of this suggestion eventually grew the two great Lalique establishments in which decorative glass is now being manufactured from steel moulds made from designs modelled by Monsieur Lalique himself. In these workshops are made, not only scent bottles, vases, glasses, decanters, dishes, bowls—but electroliers, transparent cornices for interior and exterior decoration, decorative glass panels, the latest addition being glass motor mascots. Although moulded glass is of necessity not as fine in quality as that used for "cut glass," and doubtless not as attractive when made into drinking glasses or other glass articles in which the main object is the crystalline purity and surface of the glass itself—on the other hand, however, glass as moulded by Monsieur Lalique has pebble-like qualities of its own which this maker knows exactly how to exploit; they are qualities both of texture and of colour, and their full beauty could only be realized with the invention and perfection of electric lighting. Those who

visited the Exposition des Arts Décoratifs in 1925 will remember the fairylike effect of his glass fountain and the decoration of the Roger Gallet stand, as well as his own pavilion; but, since Monsieur Lalique has a permanent representation in London, his glass will soon become familiar to English people, and one may, perhaps, prophesy that its adaptation to English taste—which is a little severer and more "architectural" than French taste—will also be of advantage to the manufacturer.

The Modern English Engraver-Etchers at the St. George's Gallery.

This exhibition, which will still be on view when this notice appears, is distinctly worth a visit. It contains a great variety of prints, not only as regards media, such as etchings, engravings, aquatints, and lithographs, but also and particularly as regards conception. It is generally forgotten that prints are not necessarily wall decorations, and that, in fact, many can be better enjoyed by holding them in one's hand without frame and glass than by craning one's neck to discover their meaning on a wall. Furthermore, there are many prints, as there are many pictures, which one would like to see from time to time, but not all the time. "Artistic folk" are very fond of pointing out the analogy, nay, even the supposed identity of appeal



FOUNTAIN IN KENSINGTON GARDENS

By Clifford Webb
(At St. George's Gallery)

Art News and Notes

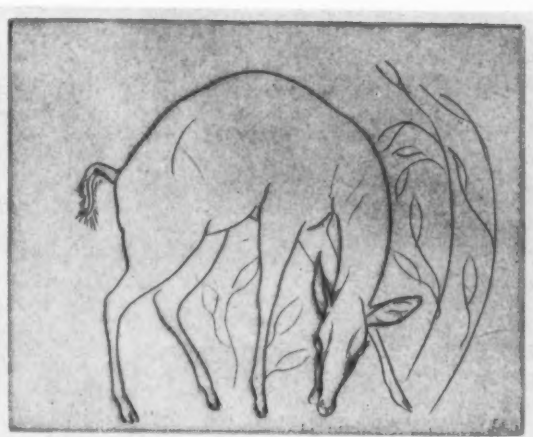
between music and pictorial art; but let them think of pictures or prints as music and ask themselves whether they would like to listen to the same tune every day and all day. In fact, we can only "stand" the same pictures on the walls of our rooms because we cease to see them after a while.

In this show there are many that would look pleasant enough on the wall and which would take their place with the rest of the furniture. There are others which are too clamorous for such purposes, but I am not sure that they are not amongst the best. Such, for instance, is Mr. Clifford Webb's "Fountain, Kensington Gardens" (65), a drypoint with a very lively pattern. The same artist's "Fireside" (45)—an engraving, is also amusing, but a little too "frozen." Another amusing print is Mr. Edward Bawden's engraving "Liverpool Street" (73), which is really humorous, not in subject, but in pattern. On the other hand, the sun (?) in the same artist's "Lane" (74) spoils an otherwise good design because of its resemblance to a bell-push! Mr. Claughton Pellew's "Norfolk Landscape" (11) is an etching of considerable originality of draughtsmanship, whilst his "Crucifixion" (12) attracts by its technique. Miss Elizabeth Fyfe's etching of "A Medieval Town," which happens to be a German one, also has a pleasantly old German technique, though not quite strong enough in drawing. Mr. C. W. Taylor's attractive "Orsett," a combination of etching and engraving, looks as if it had been engraved upon wood, and one wonders why it was not so executed. Mr. William Morgan's engravings of an "Italian Hill Town" (81) and a "Date Farm" (82) likewise suggest, on account of their over-richness in tone, that they are not quite in their right element. Mr. Ian Strang's "Preservation of St. Paul's" (22) is an etching which, nevertheless, suggests that it might be an engraving, which would be excellent if it had a little greater variety of interest. This sounds rather qualified praise, but its point is that the print is praiseworthy despite its deficiencies, and that, after all, is better than the many prints one meets with that hardly evoke an emotion despite their manifest "qualities." Other noteworthy contributions to this show are Mr. Greenwood's "Ilkley Road" (43)—an engraving, Mr.



ORSETT

By C. W. Taylor
(At St. George's Gallery)



ANTELOPE

By John Skeeping
(At St. George's Gallery)

Sydney Lee's aquatint "The House of Mystery" (6), Mr. Gwynne Jones's etching "Unshaven Man" (28), Mr. Eric Mackinnon's "Betsey's Oak" (38)—an etching of a tree, a thing very rarely done satisfactorily, Mr. Jones's "Southwold Fair" (47), Mr. Skeeping's fine animal drypoints (59, 60), Mr. Coyle's etching "Morwell Rocks" (87), and Miss Cecil Leslie's "Devout Matrons" (71)—an extremely successful arrangement of aquatint-tones, though weak in drawing. Mrs. Laura Knight, Mr. Bouverie Houghton, and Mr. Randolph Schwabe are all represented in their well-known manner.

The Magnasco Society's Exhibition at the Warren Gallery.

This fifth exhibition of the Magnasco Society is mainly interesting on account of the opportunity it gives for comparison between two masters who were contemporaries, compatriots and, in a sense, rivals. Both reached Rome after several and sometimes pitiful frustrations. Both had to struggle for recognition. Both achieved it, and died peacefully as old men—Claude in his eighty-third year, surviving Poussin by a dozen years or so. The rivalry between them must not be interpreted too literally. They apparently hardly ever met, and if they both painted landscape with figures, the one stressed the figure, the other the landscape. Indeed, Claude used to say jokingly of his own work that he "sold his landscapes, but gave the figures." This exhibition displays the temperamental difference between the two artists. With Poussin the landscape was background; with Claude the figures were "staffage." Claude prefers masses, such as are furnished by mountain ranges; Poussin looks for lighting effects, masses of light and shade in smaller patches—and his figures constantly remind one that he had classic bas-reliefs in his mind's eye. Amongst the Poussin drawings, of which the King lent no fewer than eleven, "Moses Striking the Rock" (2) and "Bacchanal" (6) clearly demonstrate the bas-relief conception, whilst "Blasted Trees with Terminal Figure" (8) has a more romantic than classic feeling. The Claude drawings, of which His Majesty lent eight, are more numerous and in a sense more interesting, mainly, perhaps, because there is a quite magnificent "Road under Trees" (34) and an equally convincing

Apollo: A Journal of the Arts

"Study of a Tree" (32), both showing Claude's technical mastery, together with an amazing "Einfühlung" in the "treeness of tree," to use a post-impressionistic expression. Another drawing of quite an exceptional kind is one called "The Storm," which represents a seascape, such as—Hokusai, of all painters, might have drawn. This, however, is probably due to an accidental effect of the chemical change of the ink lines on the wash. If the association of Claude with Hokusai is freakish, Gainsborough's name comes constantly to one's lips in looking at these studies, as, for example, in "Figures Dancing in a Park" (22). Altogether an enjoyable show.

Fragonard Drawings at the Warren Gallery.

The group of Fragonard drawings exhibited here are both disappointing and charming at one and the same time. Disappointment is due to the fact that they are early drawings made when he was studying the old Italian masters in Rome and Florence and had not yet acquired his bold and "impressionistic" manner. They charm one vastly because the artist had seemingly no respect for his "elders." He stands in front of the Michelangelos in the Sistine Chapel, of a Ghirlandaio, of a Veronese or a Raphael, and sees—only himself: an elegant Frenchman of the eighteenth century; for although one can often—perhaps not always—recognize the original, no one would for one moment mistake them for copies or at least translations into black and white. One can best explain them by remembering that this was an age before photography, and Fragonard probably only made these rapid notes as aids to memory and to charm one by the grace of their line.

The British Society of Poster Designers' Exhibition at the Royal Institute.

Once more one is forced to the conclusion that here in this Poster Designers' Society, as a little while ago in that arranged by the L.N.E.R., Mr. Purvis's poster of "A Little Girl with her Sea-wings" stands above the rest as a poster suitable for its purpose. There are many good designs here, amongst which should be mentioned the following: Mr. Rosenvinge's "Mediterranean Winter Cruises," Mr. Frank Newbould's "The Continent via Harwich," Mr. Sheringham's "The Duenna," Mr. R. T. Cooper's "Londoners' Transport through the Ages," Mr. Austin Cooper's "Royal Mail Line, 1839-44," Mr. Reginald S. Higgins's "Lowestoft," Mr. Norman Wilkinson's "Building an Engine," Mr. Kenneth Bird's "Pyramid Handkerchiefs" and "Pyramid Shirts," Miss Freda Lingstrom's "Look at This" and "Prends ça avec un grain de sel," and all of Mr. Fred Taylor's exhibits. For originality Mr. Nevins's treatment of trees in "Home Counties, No. 1 and No. 3" deserve "honourable mention," and without a doubt several of Mr. McKnight Kauffer's "Bass" and "Who's for a Bass?" are better than anything here as abstract designs. The point, however, is that a poster more than any other "picture" depends upon association.

Abstraction is here more than elsewhere out of place. So long as few "abstract" posters are to be seen a case may be made out for them on account of their contrast with other more realistic designs. But one need only imagine every poster abstract in order to realize how badly they would memorize. The greatest difficulty in all cases, whether abstract or not, is the lettering. It seems to me that that problem is as yet far from solved. Mr. Brangwyn's—now old—posters still hold their own in this respect, because picture and lettering form one æsthetic unit.

Several of the exhibitors have evaded this difficulty by omitting from their (in themselves) excellent designs—such as Mr. Pear's " Battleship," a fine picture, and Mr. Spurrier's two exhibits—the crucial point, i.e. the lettering. When the problem of lettering has been solved there is the problem of simplification, for although a poster should not be abstract it should be simplified to allow the eye to take in *everything* at a glance. From this point of view Mr. Taylor seems too generous: his magnificently drawn lithographs are realistic pictures; but even those artists who have simplified their drawing in respect of details have not simplified the design, so that the eye is still worried by too many patches, however simple each patch may be—and, be it remembered, lettering is also a kind of "patch-work." So we come back to Mr. Purvis, who, at any rate in this particular poster, has recognized the healthy influence of "wide, open spaces."

Sculpture at Messrs. Hauff's Galleries.

Our illustrations on pp. 172-4 are from sculpture done by Mr. Rudolf Marcuse, a well-known Berlin sculptor who won the Silver Medal and the Prix de Rome in 1910 and gained a Gold Medal in Brussels. Apart from numerous smaller bronzes, portrait busts, and more important pieces in marble which gained him popularity and success, the artist has specialized in what one may perhaps call



A JAPANESE

By Rudolf Marcuse

(At Messrs. Hauff's Galleries)

Art News and Notes



A MOROCCAN

(At Messrs. Hauff's Galleries)

By Rudolf Marcuse



A SUDANESE

(At Messrs. Hauff's Galleries)

By Rudolf Marcuse

ethnographical sculpture, mainly through the stimulus of the war, which brought him in contact with the most varied types and races of humanity. The heads and figures of this kind are modelled, it will be seen, with an accurate and penetrating eye for racial and national characteristics, and at the same time treated with perfect simplicity. It would seem a pity that we have no ethnographical museum; but perhaps the Natural History Museum in South Kensington ought to acquire a set of these heads, which are of exceptional interest from the educational point of view and quite apart from their more purely æsthetic merits. The originals were shown at the recent exhibition at Olympia by Messrs. Hauff and are now at these galleries.

Early Maps and Naval Prints at the Beaux-Arts Gallery.

The advent of the machine in manufacture helped to suppress, if not to destroy entirely, that urge for decoration which seemed to be the natural inheritance of mankind. Even when our ancestors combined their engines of destruction, such as cannon and howitzer, they must needs make "works of art" of them by all manner of decorative conceits and adjuncts. So, too, a "man-o'-war" was made beautiful by the additions of arch and column, of carving and gilding. And even the maps and charts were embellished. This exhibition of Naval Prints and Early Maps, therefore, has at least a two-fold appeal—that of historical interest and of æsthetical entertainment. It must be confessed, however, that in the latter respect the

prints are less attractive than the maps. There is certainly a fine bit of line engraving, after de Louterbourg, in James Fittler's "Battle of the Nile, August 1798" (92), where the sky in particular has been managed with extraordinary skill, and the coloured aquatint of the "Bombardment of Algiers" (113), by Stadler, after Rogers, has a certain agreeable unity of tone and design; the lithograph of "The *Leda Yacht*, R.W.Y.C." (62) is also distinguished by a greater respect for æsthetic qualities than is commonly the case with prints in which the main interest is, after all, technical, not to say technological.

In the early maps the position is almost reversed—almost, but not quite; for although the value of these maps is, geographically speaking, negligible on account of their inaccuracy—in Speed's map of China of 1626 (25), for instance, Japan is placed at right angles to the mainland—the information they give may in many cases be found historically important. Owing to the habit of embellishing these maps with views and figures, carefully coloured, as in Speed's map of Spain of the same year, or with beautifully designed heraldic devices and allegorical figures as in Blaeu's map of Cunninghamshire (136), or introducing incidents of adventure as in Ortelius's map of Palestine of 1574 (20), where a man-o'-war is seen bombarding a sea monster with cannon shot, or in De Witt's map of North and South America in the eighteenth century, where a fierce battle between archers seems to be raging in Brazil, these ancient documents of a dry subject acquire a fascinating æsthetic appeal mixed with romantic associations.

Apollo: A Journal of the Arts



A HIGHLANDER

By Rudolf Marcuse
(At Messrs. Hauff's Galleries)

Miss Pauline Konody's Watercolours at the Claridge Gallery.

Miss Pauline Konody is still quite a young artist, yet I seem to remember her work for a number of years, and what has impressed me from the beginning is the fact

that it never showed the kind of excellence which one has to qualify as "remarkable—considering. . . ." In spite of her youth and her sex her work looks like that of an artist who not only knows what he wants to express, but also how to express it. In other words, Miss Konody's technique is simple and deliberate: she "goes for" shape and colour rather than for form and tone, hence she is fond of giving her still-lives black backgrounds and making the shapes of light and shade or colour stand out clearly within each form. Sometimes this gives her watercolours a certain harshness, but, after the many watercolourists who merely "suggest" because they have not the courage to "affirm," this is an error on the right side, as may be seen in the still-lives and the designs of beach and oak trees in which her courage is rewarded, as, for example, in "Beech Trees" (14), "Dendrobium" (17), "Tulips" (23), and "Anthurium" (1), with its singing red note.

A Collection of Early Maiolica in Mr. Alfred Spero's Possession

After having been neglected for generations by collectors of maiolica for the sake of the gorgeous showpieces of the sixteenth century, early ware of this kind is now coming into its own. Made originally for use, in contradistinction to the later work, it is really more beautiful and essentially more truly decorative. The specimens illustrated on the next page are chosen from a small collection of this type in the possession of Mr. Alfred Spero. The small apothecary's jar on the right of the top illustration (p. 175) is one of a set of three, the two others belonging to it being rather larger. It is decorated with blue, greenish-yellow, and manganese brocon on white enamel-like ground, and closely resembles a specimen that once formed part of the famous von Beckerath collection. This latter is there described by von Falke as "Florentine, early sixteenth century." Mr. Spero's example seems rather to belong to an earlier date, possibly the middle of the fifteenth century. The jar on the left of the same illustration, somewhat similar in shape and also with oak-leaf decoration, is marked with the crutch, the symbol of the hospital of Sta. Maria Nuova in Florence. It would appear to belong to the early part of the fifteenth century. The jar in the centre is a Mezza Maiolica decorated with manganese brown and green on white ground. Either late fourteenth or early fifteenth century, it is in absolutely perfect condition. The three "Albarelli" illustrated at bottom of p. 175 are all fine examples, the pair without handles especially so. The two-handled specimen in the centre is decorated with blue, green, and manganese, and of Tuscan origin about A.D. 1450 to 1470. The other two Albarelli, decorated with a blue design filled with greenish-yellow and on white ground, are of a kind very seldom met with. They are 13½ inches high and show a strong Oriental influence; they are probably Tuscan and dating about the year 1400.

Victoria and Albert Museum.

The collection of early Chinese works of art made by the late Charles Lambert Rutherford, of Bradford, has long been known to students as one of the most important of its kind in this country. Thanks to the kindness of his widow and daughter, the collection has now become accessible to the public at large by being placed on exhibition in the Loan Court of the Victoria and

Art News and Notes



ITALIAN MAIOLICA OF THE FIFTEENTH CENTURY
(In Mr. A. Spero's possession)

Albert Museum. The collection consists in the main of bronzes, pottery and small sculpture in jade and other stones.

The pottery includes representative examples of the art dating from the period between the Han and Yüan dynasties. It shows the development from the massive funeral vases of the former to the delicate, refined shapes attained in the porcellaneous wares of the Sung dynasty and the reversion to more masculine types under the Yüan emperors.

The bronzes, mostly of small size, range from the Chou to the Sung dynasty and include an important group of details belonging to the Sui dynasty altar formerly in the collection of the Viceroy Tuan Fang and now in the Boston Museum, U.S.A. There are also a number of pieces in Scythian and Ancient Siberian style, as well as a few examples of Early Cambodian sculpture in bronze and ivory. Included with the pottery are a few carefully selected tomb figures of the Wei period.

Gift to the Victoria and Albert Museum of the Stained Glass from Ashridge.

A gift of extreme importance has been made to the Victoria and Albert Museum by a munificent donor who wishes to remain anonymous. When the famous stained glass from the chapel at Ashridge Park was sold recently at Messrs. Sotheby's, as a single lot at the price of £27,000, it was made known that, although the purchaser's name could not be divulged, the glass would not leave England. In view of expected American competition, this statement was received with great satisfaction. It is now possible to make the still more gratifying announcement that this series of panels, of which it would be difficult to find an equal except where still in situ in church windows, has been given to the nation. All lovers of glass-painting will be deeply grateful to the anonymous donor for this signal act of generosity. The glass will go to form a noteworthy enrichment of the collection of glass in the Victoria and Albert Museum, already the foremost museum collection of stained glass in the world.

It is unnecessary now to repeat the past history of the glass, which was related at the time of the sale. We need only recall that

it was brought from Germany and erected at Ashridge about 1815. It came from the Abbey of Steinfeld in the Eiffel district, and belongs to the Cologne school of glass-painting of the Late Gothic and Early Renaissance periods. Actual dates recorded on the panels range from 1506 to 1572. It is interesting to note that a few panels of similar style and period, known to have come from the Abbey of Sayn on the Rhine, which was an offshoot from that of Steinfeld, are included with other foreign glass in the windows of the Lord Mayor's Chapel at Bristol.

As soon as the necessary arrangements have been made, the Ashridge glass will be exhibited in the stained glass gallery on the first floor of the museum.

It will be remembered that our July issue contained a colour reproduction of one of these windows.

FORTHCOMING EXHIBITIONS.

An exhibition of contemporary Norwegian art will be held in London during September at the galleries of the Royal Society of British Artists, under the auspices of the Anglo-Norwegian Society.

Amongst the better-known Norwegian painters represented will be Edward Munch, Gerhard Munthe, Erik Werenskiöld, Eilif Pettersen, Harriet Backer, and Edward Diriks.

An exhibition of the silver plate of the Oxford colleges, inspired by the Worshipful Company of Goldsmiths of London and promoted by the Oxford Architectural and Historical Society, will be held, by permission of the Visitors, in the Ashmolean Museum, Oxford, from November 7 to 28, 1928, inclusive. It will consist of some three hundred pieces chosen from the college collections for their artistic and historic qualities, and will be remarkable if only as the first occasion that plate from all the colleges has been exhibited together.



ITALIAN MAIOLICA OF THE FIFTEENTH CENTURY
(In Mr. A. Spero's possession)

Apollo: A Journal of the Arts



MISS CECILIA SIDDONS By Sir Thomas Lawrence, P.R.A.

The subject of this beautiful portrait by Sir Thomas Lawrence was Miss Cecilia Siddons, a daughter of the great Sarah Siddons, the actress. The artist was at one time engaged to be married to another daughter, Maria Siddons, but her early death ended the romance.

This picture, painted in 1820, has been recently sold to an American collection by the Max Safron Galleries of St. Louis, U.S.A.

OBITUARY.

One of the most distinguished of contemporary Dutch artists, Mr. H. J. Haverman, died at his residence at The Hague on Saturday, August 11. His drawings and lithographs of his prominent fellow-countrymen were fully appreciated in Holland. He was well known in London by his contribution to the exhibition of the Senefelder Club, of which he was an honorary member.

FORTHCOMING SALE.

Messrs. Foster, of 54 Pall Mall, announce an important sale (in conjunction with Messrs. Rushforth and Brown) of the contents of "Beaulieu," High Beech, Epping, on September 24th and six days following (excluding Saturday 29th and Sunday 30th), to be held each day at 1 o'clock. The sale concerns the effects of the late Mrs. Adolphus Herman Louis, which include a library of about 6,000 volumes, many pictures by well-known artists, also a quantity of silver, old Sheffield plate, bronzes, and miscellaneous items.

IMPORTANT SALE AT LEIPZIG.

Important old Dutch and German engravings will be sold at auction early in November by C. G. Boerner, of Leipzig. The majority of Dutch and Flemish prints of the fifteenth and sixteenth centuries come from the collection of King Frederik August II, of Saxony, who died in 1854. This part of the collection includes very rare engravings by Breughel, Duhamel, Gossaert, Lucas van Leyden, Israel van Meckenem, Vellert, the Master of Zwolle, and other early monogramists. Other properties to be sold will include important Dürer engravings and woodcuts as well as fine specimens by Rembrandt, e.g. such masterpieces as the first states of "The Three Crosses" and of "Clément de Jonghe."

CORRESPONDENCE.

To the Editor of APOLLO

SIR,—Will you allow me to enter a protest against the manner in which Mr. J. B. Manson, who has written an article in your July issue on miniatures in oil, has been disposed to accept all the attributions given in a certain collection recently exhibited. So far as he is concerned with Dutch painters I have nothing to say, because my general impression is that the majority of the miniatures in that collection were painted by Dutch artists; but where he accepts attributions giving some of the miniatures to English miniature painters of the eighteenth century, I must beg leave to join issue with him. I don't think we have any evidence that Cosway ever painted in oil on copper, and I would say the same about almost all the English miniature painters. I could not accept as works by the masters whose names they bear the miniatures by Hone, Cooper, Hilliard, Oliver, Hogarth, Dobson, Gainsborough, or any others of that group. It is barely possible that some of these artists may have experimented in such an unusual medium, and in painting on copper, but I doubt very much whether this was ever the case, and in the absence of signatures which are genuine, and of documentary or traditional evidence, I consider that the attributions are very rashly given to a large number of the portraits in that collection. To say that the shining lights of the English school are seen in fine examples is to my mind to make a very dangerous statement. I cannot even accept the names of the persons that are given to the miniatures, such, for example, as the Earl of Chesterfield or John Hampden, but still less can I accept the attributions of the artists.

It is quite possible that some of the Spanish painters may be represented, but I must decline to believe that either Velazquez or El Greco ever painted the miniatures that are attributed to them. It seems to me to be most unlikely that artists accustomed to work on a big scale would, in the very midst of their arduous labours, find time to produce miniatures.

I am convinced that there is insufficient evidence to support the attributions of any of the miniatures to English miniature painters, and I doubt whether des Granges, for example, was responsible for the charming portrait of Charles II which is rashly given to his hand.

Yours truly,

GEORGE C. WILLIAMSON.

July 6, 1928.

